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American Art News

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EXHIBITIONS

Calendar of New York Exhibitions. See Page 2.

IN THE GALLERIES.

New York.

Blakeslee Gallery, 358 Fifth Avenue—Early English, Italian and Flemish paintings.
Julius Böhrer, 34 West 54 St.—Works of art. Old paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects. Choice paintings.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 718 Fifth Avenue—Works of art.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
C. J. Dearden, 7 East 41 St.—Old chairs.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Avenue—Selected old masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
P. W. French & Co., 6 East 56 St.—Rare antique tapestries, furniture, embroideries, art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Avenue—Old works of art.
E. M. Hodgkins, 630 Fifth Ave.—Works of art. Drawings and pictures.
Holland Gallery, 500 Fifth Ave.—Modern paintings.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 556 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kouchakji Frères, 7 East 41 St.—Rakka, Persian and Babylonian pottery, rugs.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Montross Gallery, 550 Fifth Avenue—Selected American paintings. Early Chinese paintings.
Moulton & Ricketts, 12 West 45 St.—American and foreign paintings. Original etchings.
Frank Partridge, 741 Fifth Ave.—Antique furniture. Chinese porcelains.
Louis Ralston, 567 Fifth Avenue—High class paintings by early English and Barbizon masters.
Henry Reinhardt, 565 Fifth Avenue—Old and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class examples of the Barbizon, Dutch and early English schools.
Rudolf Seckel, 31 East 12 St.—Rare old etchings, engravings and mezzotints.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Steinmeyer & Sons, 34 West 54 St.—High-class old paintings.
The Louis XIV Galleries, 257 Fifth Avenue—Portraits, antique jewelry. Objets d'art.
Arthur Tooth & Sons, 537 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
H. O. Watson & Co., 16 W. 30 St.—Works of art. Period furniture.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries—Early English and modern paintings (Foreign and American).
Chicago.
Moulton & Ricketts—American and foreign paintings. Original etchings.
Henry Reinhardt—Old and modern paintings.
Albert Roullier—Rare original etchings.
Germany.
Julius Bohler, Munich—Works of art. High-class old paintings.
Galerie Heinemann, Munich—High-class paintings of German, Old English and Barbizon Schools.
J. & S. Goldschmidt, Frankfort—High-class antiquities.

G. von Mallmann Galleries, Berlin—High-class old paintings and drawings.
Dr. Jacob Hirsch, Munich—Greek and Roman antiquities and numismatics.

London.

P. & D. Colnaghi & Obach—Paintings, drawings and engravings by old masters.
Dowdeswell & Dowdeswell, Ltd.—Fine old masters.
R. Gutekunst—Original engravings and etchings.
E. M. Hodgkins—Works of art.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Netherlands Gallery—Old masters.
Wm. B. Paterson—Early Chinese and Persian pottery and paintings. Selected pictures by Old Masters.

FIRE DRILL IN MUSEUM.

For the past month, Mr. Edward F. Croker, ex-chief of the New York Fire Department, has been drilling the 200 employes in the Metropolitan Museum in the work of fire prevention. A sprinkler system is to be installed in the basement of the building.

Two International Congresses will open in Rome, Oct. 16 next, the first, that of Archaeology, whose president will be Commendatore Corrado Ricci, and the second one of the History of Art, which will be under the presidency of Prof. Venturi.

DICKENS FUND DISPLAY.

As first announced in this country, in the *Art News* of March 23 last, an exhibition of a collection of notable English pictures, chiefly by the masters of the early English School, will be exhibited for the benefit of the Dickens Centenary Fund, at the new Georgian Galleries, No. 19 East 52 St., New York, for a period of probably six weeks, from and including Wednesday next, Apr. 10. The pictures, all loaned by prominent English collectors, have been selected and collected by Mr. Herbert Bailly, editor of the London art magazine, the "Connoisseur," and were brought over by him, a fortnight ago. It has taken a longer time than had been anticipated to arrange and decorate the galleries and hang the pictures, and the opening of the exhibition was perforce postponed from April 8 to April 10.

The exhibition will be held under social auspices, that, it is thought, will aid in its success. There will be a Reception Committee, and well-known modish women and men are on the Exhibition Committee. The arrangements for the social side of the opening have been entrusted to Mr. Frederick Townsend Martin.

Mr. Beckles Wilson, Honorary Secretary of the Dickens Fund Centenary Committee, in England, has written an introductory note to a long and fully illustrated article on the collection and exhibition in the April "Connoisseur," in which he says, "There is something especially appropriate in the idea of a picture exhibition in connection with the Centenary of Charles Dickens. For the work of Dickens is eminently pictorial, it consists of a series of types of human life, as viewed through a sensitive and imaginative temperament."

From the partial list of pictures to be shown, published in the *Art News* last week, and from the reproductions of notable canvases in this issue, it will be seen that the display will be one of more than ordinary interest and importance. The portraits alone, by Gainsborough, Romney, Raeburn and their contemporaries, as well as by later artists, will be worth seeing and study, and there are many other interesting and rare works, while the "period" rooms, in which the pictures will be shown, and the artistic hangings and decorations, will enhance the effect of the display.

It is to be hoped that the exhibition will be well attended, and result in a substantial addition to the Centenary Fund. It is possible that the collection may be shown later on in other American cities, perhaps next autumn, but nothing is as yet decided as to this.



THE LOVE LETTER,

By J. B. Greuze.

Sold by Blakeslee Galleries.

Persian Art Gallery, Ltd.—Miniatures, MS., bronzes, textiles, pottery, etc.
Sabin Galleries—Pictures, engravings, rare books, autographs, etc.
Sackville Gallery—Old Masters.
Shepherd Bros.—Pictures by the early British masters.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.
Paris.

Charles Brunner—High-class pictures by the Old Masters.
Canessa Galleries—Antique art works.
M. Demotte—Antiques, works of art.
Dr. Jacob Hirsch—Greek and Roman antiquities and numismatics.
Hamburger Frères—Works of art.
Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.
Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzo-tints and sporting prints.
Kleinberger Galleries—Old Masters.

CAN'T GET HISTORIC TABLE.

A special cable to the New York *Times* from Berlin, says that recent efforts of Americans, in Berlin, to buy the old oak table on which the Declaration of Independence was signed, have been fruitless. The table was presented to Bismarck years ago, is in the Bismarck Museum Schönhausen, and is owned by Princess Herbert von Bismarck, who refused to loan it for the St. Louis Fair in 1904.

Kouchakji Freres—Rakka, Persian and Babylonian pottery.
Reiza Kahn Monif—Persian antiques.
Steinmeyer & Sons—High-class old paintings.
Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

AMERICAN SCHOOL IN ROME.

Prof. Jesse Benedick Carter, Director of the American School of Classical Studies in Rome, has just published his annual report, the official announcement of what Prof. Carter calls "one of our most cherished ideals," namely, the amalgamation of the American School and the American Academy.

The report speaks of the good work of Miss Dora Johnson, the Carnegie Research associate, who has been working on Pliny's letters. She has been thoroughly through the manuscripts in France, Germany, and Italy, and will publish the results, at length, next year, and, in the meantime, will make a short statement.

CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Brooklyn Institute of Arts and Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days. Loan exhibition of works by W. A. Coffin, Ben Foster and F. J. Waugh, to Apr. 21.

C. J. Charles Gallery, 718 Fifth Ave.—Early English pottery.

City Club, 55 West 44 St.—Paintings by W. Gedney Bunce, to May 1.

Cosmopolitan Club, 142 East 33 St.—Paintings by Maurice B. Prendergast, to Apr. 27.

Cottier & Co., 3 East 40 St.—Early English portraits to Apr. 30.

Durand-Ruel galleries, 5 West 36 St.—Paintings by Mauffra.

Folsom Galleries, 396 Fifth Ave.—Paintings by Henry G. Keller and Leon Dabo to Apr. 6.

Georgian Galleries, 19 East 52 St.—Loan exhibition of Old Masters in aid of the Dickens Centenary Fund. Opens Apr. 10.

Hodgkins Gallery, 630 Fifth Ave.—Early French drawings.

Katz Gallery, 103 West 74 St.—Paintings by Elmer Schofield. Opens Apr. 11.

Keppel & Co., 4 East 39 St.—Etchings by Anders Zorn to April 28.

Knoedler Galleries, 556 Fifth Ave.—Loan exhibits of works by Goya and El Greco for benefit of Woman's Suffrage League. Admission April 2-6, \$1.00—Apr. 7-20, 50 cents.

"Views of N. Y." by Hoffbauer to Apr. 11 and paintings by Henry G. Dearth to Apr. 15.

Lotos Club, 110 West 57 St.—Paintings loaned by Mr. Burton Mansfield, Apr. 1-7.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Richard E. Miller, Apr. 1-15.

MacDowell Club, 106 West 55 St.—Modern paintings by Americans. Twelfth group. Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Montross Gallery, 550 Fifth Ave.—Paintings by Dewing, Daingerfield, Lathrop, Murphy, Tryon, Schilling, C. A. Winter and Horatio Walker. Opens Apr. 9.

Moulton & Ricketts Galleries, 12 West 45 St.—Etchings by Howarth, Brangwyn, Fitton, Haig, and other moderns.

National Academy of Design, 215 West 57 St.—87th annual exhibition. Admission 50 cts. Open day and evening and Sunday afternoons.

National Arts Club—Paintings, textiles and embroideries loaned by Mr. Emerson McMillin, Apr. 3-17.

Ovington Galleries, 314 Fifth Ave.—Paintings by Edmund W. Kingsbury, to Apr. 27.

Photo-Secession Gallery, 291 Fifth Ave.—Drawings and sculptures by Henri Matisse.

Pratt Institute, 215 Ryerson St., Bklyn.—Paintings by Walter L. Palmer, Apr. 9-27.

Salmagundi Club, 14 West 12 St.—Annual Thumb-box exhibition Apr. 13-27.

Scott & Fowles Gallery, 590 Fifth Ave.—Tamburini's "Portrait of Cardinal Farley."

Tooth Gallery, 537 Fifth Ave.—Colored mezzotints by Sydney Wilson.

H. Van Slochem Gallery, 477 Fifth Ave.—Special exhibition of two newly discovered portraits by Franz Hals and other selected Old Masters, to Apr. 15.

AUCTION SALES.

Anderson Galleries, Madison Ave. and 40 St.—The extraordinary collection of Mr. John L. Graves of Boston, Apr. 8-12 at 2.30 and 8 P. M. each day.

American Art Galleries, 6 East 23 St.—Oriental porcelains and Eastern art objects collected by the late H. G. Squiers, Apr. 9-12, at 2:30 P. M.

Fifth Ave. Art Galleries.—The contents of the residence of Mrs. Anson R. Flower at premises, 601 Fifth Ave., beginning Apr. 10 at 10:30 A. M. Paintings Apr. 10 P. M.

EXHIBITIONS NOW ON.

Spanish Masters at Knoedler's.

Fourteen representative works by the Spanish masters—the earlier Greco and the later Goya are on exhibition at the Knoedler Gallery, No. 556 Fifth Ave., through Apr. 20. The pictures are loaned by three collectors, the majority by the widow of a financier, himself a collector, who desires her identity kept secret, presumably on account of the cause for which the display is held, namely, that of Suffrage.

There was a protest addressed to the firm from the Anti-Suffragists against the holding of the exhibition for the cause detested by them, but the Messrs. Knoedler chivalrously or not, depending upon the feminine viewpoint, declined to entertain it.

The display is one of unusual quality and importance and is calculated to still further increase the recent and growing interest of American collectors and art lovers in Spanish pictures.

There are ten examples of Goya and four of El Greco in the display, all of undoubted originality and most characteristic. Several of the canvases are familiar and came from well-known New York dealers' galleries. The examples of Greco include a half-length of St. Peter, clad in a green robe, with eyes upturned, probably one of the set of Twelve Apostles painted for a Toledo institution, the remarkable and well-known hilly green landscape—a view of Toledo, with its dramatic composition and wonderful sky, the striking, and also well-known full-length seated portrait of Cardinal de Guevara in his carmine robes and big horn spectacles, and a typical small canvas of Christ bearing the cross.

Of the ten Goyas the most important, if not the best, is the large outdoor composition, "Women on the Balcony," a splendid work, beautiful in color and fine in expression. Interesting, if awkward in pose, is the full-length seated portrait of the Duchess of Alba, the blue quaint low cut gown, beautifully painted. The three-quarter length standing presentations of the "Bookseller" and of "Bartolome Sureda" are notable as unusual delineations of character, while the three-quarter length seated portraits of those ugly women (Question—were they pro- or anti-suffragists?) Donna Maria Theresa and Queen Maria Louise, are also notable for the rendition of character and expression. The small portrait of a child, Señorita de Mazarredo, is quaint and alluring.

To those art lovers who wish to study the range of Goya's work this display presents the best opportunity yet offered in America.

Hoffbauer's New York Night Scenes.

Fifteen colorful, sympathetic, truthful, and yet imaginative visions of New York streets and scenes at night, chiefly in winter, by Charles Hoffbauer, are on exhibition—together with his fine and large mural, the "Triumph of a Condottiere," recently reproduced in the *Art News*, at the Knoedler Galleries, No. 556 Fifth Ave., through Apr. 11. The young French artist has already won deserved praise for his renditions of New York night scenes and life, and in this new series of impressions, appears to have advanced on his previous efforts. His crisp, clear color, luminous atmosphere and feeling for the scenes he depicts, make his work the more satisfactory and appealing.

Dearth's New Color Works.

Henry Golden Dearth, whose almost sensational artistic somersault from a dreamy tonal painter to a manipulator of broken color and an "Impressionist of the Impressionists," was first evidenced at the recent Pennsylvania Academy display, is holding an exhibition of some of the brilliant decorative canvases shown at Philadelphia, with some additions at the Knoedler Gallery, No. 556 Fifth Ave., through Apr. 13. Those of the New York art public who did not see the artist's departure in Philadelphia, will now have an opportunity to study it at home. It would be idle to repeat what was said in these columns of Mr. Dearth's new departure, which he claims, by the way, is not a departure at all, as he has been studying on these lines for years. It can be said, however, that when seen again the work produces an impression of restlessness and striving towards some goal, as yet not attained.

Several canvases in the present display are new, some just completed, and all tell the same story—a rare eye and feeling for color and decoration and the influence of Persian and early Oriental art.

Mansfield's Pictures at Lotos.

The exhibition of 51 paintings from the collection of Mr. Burton Mansfield, held at the Lotos Club last week, comprised the names of famous American and European artists. It was a representative and strong display, as in most instances typical examples were shown.

The painters represented were Edwin A. Abbey, R. A. Blakelock, R. P. Bonington, Johannes Bosboom, W. Gedney Bunce, Corot, Courbet, John Crome, Josef Israels, Fantin-Latour, Von Lembach, L'hermitte, Troyon, Harpignies, Wyant, Whistler, J. Alden Weir, Elliott Daingerfield, Arthur B. Davies, L. P. Dessar, T. W. Dewing, Paul Dougherty, Charles H. Davis, C. Melville Dewey, Robert David Gauley, A. L. Groll, C. W. Hawthorne, Childe Hassam, Winslow Homer, George Inness, John La Farge, Homer D. Martin, Willard L. Metcalf, J. Francis Murphy, H. W. Ranger, C. F. Ryder, John S. Sargent, Alfred Stevens, William Sartain, John Twachtman, Horatio Walker, J. F. Weir, F. B. Williams and there was a portrait by Romney.

A Cardinal's Portrait.

A recently completed, full-length seated portrait of Cardinal Farley by Amaldo Tamburini of Florence, Italy, is on exhibition at the Scott & Fowles Gallery, No. 590 Fifth Ave.

The artist painted the portrait at the Cardinal's residence in this city, and has portrayed him in his full cardinal's costume—full face to the front of canvas, and holding his red hat in his left hand, the arm at full length. The likeness is most faithful, the artist having caught the Cardinal's familiar, sympathetic tender expression, the flesh tones are clear and true, and the soft white hair, the red brocaded upper garment, the pectoral gold chain and jewelled cross, and the white soutane beneath, are also true in color. The technique is clever and the entire work is a dashing and yet dignified performance.

Colored Mezzotints at Tooth's.

Fourteen mezzotint engravings, printed in color, for the most part after familiar pictures of the early English school, by Sidney E. Wilson are shown at the Tooth Gallery, No. 537 Fifth Ave. The engraver works with sympathy and appreciation, and his prints are faithful to the original in feeling and color. The five new subjects are "Lady Smythe and Children," after Reynolds; "Mrs. Canning and Child," after Romney; "Mrs. Masters," after Romney; "Lady Circe," after Romney, and "Mrs. Angelo As Miranda," after Hoppner, the last in course of publication and exemplified by a specimen print.

Of the more familiar subjects exemplified, the "Nina," after Greuze; "Lady Peel," after Lawrence; "Miss Croker," after Lawrence, and the "Ladies Waldegrave," after Reynolds, are the best. The display is a most attractive one, and gives the handsome gallery, where the prints are hung, a charming decorative atmosphere.

Zorn's Etchings at Keppel's.

Some 88 etchings by Anders Zorn are on exhibition at the Keppel Gallery, No. 4 East 39 St., through Apr. 27. The display, which compels attention, from its strength, both specific and generic, contains such well-known plates as the portraits of St. Gaudens, Renan, King Oscar, Prince Troubetzkoy, John Hay, Anatole France, Betty Nansen, the Swedish actress, Presidents Cleveland, Roosevelt and Taft, the artist on horseback, and the series of female nudes bathing.

The artistic perception and incisive virile stroke, and line, which typify the man's work are evidenced in every plate. Mr. J. Nilsen Laurvik, a countryman of the artist, who writes a well-considered preface to the catalog, well says of Zorn: "While he occupies to-day a position of unchallenged supremacy in the difficult and exacting field of portraiture, it is his frank, unabashed nudes and in his delineations of Swedish peasant types that we find the most personal expression of his peculiar genius. Nowhere has his faculty of instantaneous perception, his ability to grasp at a glance and in its entirety, either an isolated individual or a group of figures, been employed to greater advantage than in these brilliant, dazzling nudes."

Miller at Macbeth's.

A group of 16 canvases by Richard E. Miller are on view at the Macbeth Galleries, 450 Fifth Ave., through Apr. 20. The artist is one of the younger talented Americans who has taken many prizes and medals, and whose work is represented in various important galleries in this country and Europe, notably the Luxembourg, Antwerp Museum, Modern Gallery, Vienna, Royal Museum of Christiania, and the Corcoran Gallery at Washington. He spends most of his time abroad, principally in Paris.

In the present exhibition of strong and colorful canvases perhaps the most striking are "The Chinese Statuette," loaned by Mr. George A. Hearn, a dainty yet convincing work; "A Dish of Tea," loaned by Mr. Alexander M. Hudnut, has an interesting effect of light and shade, and "The Boudoir," lent by the Corcoran Gallery is a strong and individual canvas. "Summer Reverie," "Tea in the Garden," "In the Shadow" and "Mother and Child," all make a strong appeal.

Bunce at City Club.

An exhibition of some fourteen canvases by W. Gedney Bunce is on at the City Club through May 1. They all represent some aspect of Venice and are characterized by that beauty of color, softness of tone and personal expression which so individualize his work.

A loan exhibition of paintings by William A. Coffin, Ben Foster and Frederick J. Waugh, is on at the Brooklyn Institute through April 21. There are several typically good landscapes by Coffin, a group of characteristic landscapes by Ben Foster, and some fine marines by F. J. Waugh.

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MANY readers of the AMERICAN ART NEWS will from time to time come into possession of Pictures or Objects of Art which may be of considerable value.

The Expert Department of the BURLINGTON MAGAZINE has a special system of meeting such cases. On payment of a Preliminary Fee of Five Shillings (even this is remitted in the case of Annual Subscribers to the Magazine), the enquirer will be authoritatively informed whether the work of art submitted is of any considerable value. Should it prove valuable, a special opinion and guarantee from well-known experts can be subsequently arranged. Should it be valueless, no further expense whatever is incurred.

Full particulars sent on application.

EXPERT DEPARTMENT

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EXHIBITION CALENDAR FOR ARTISTS

CARNEGIE INSTITUTE, Pittsburgh, Pa.
Sixteenth annual exhibition.

Press View Apr. 24
Exhibition opens Apr. 25

NEW HAVEN PAINT AND CLAY CLUB, 59 Elm St., New Haven, Conn.

Exhibition opens April 8
Exhibition closes April 20

AMERICAN WATER COLOR SOCIETY, 215 West 57 St.

Forty-fifth annual exhibition.
Exhibits received Apr. 12-13
Private view and reception Apr. 24

IN AND OUT THE STUDIOS

Mrs. Frederick S. Lamb, assisted by Mrs. Charles Lamb, Mrs. Frederick Nye and Mrs. Charles Backus, gave a tea last week in Louis Mark's studio, where Mr. Mark's recently completed portrait of Mrs. Fred. Lamb was shown.

Henri Le Sidaner arrived on *La Savoie* last Saturday, to act as one of the jurors on the coming Carnegie Exhibition in Pittsburgh.

One hundred members of the Pen and Brush Club gave their annual vaudeville dinner at the Café Boulevard last week. Mrs. Ernest Thompson Seton, the president, who is abroad, was represented by Mrs. Ida W. MacLean.

The annual frolic of the Art Students' League of New York will begin on Monday, with a series of attractions which are expected to produce enough in admission fees to provide scholarships for the needy among the student force.

Sir Alfred East, who is now in Pittsburgh, has been chosen to deliver the anniversary address of the Yale Art School, on June 1.

Roswell M. Shurtleff has removed from his studio, 44 West 22 St., where he has lived for more than twenty years, to 350 West 55 St.

Mr. and Mrs. Colin Campbell Cooper will sail for Italy, April 11, to remain abroad until autumn. Their plan is to remain for some time in Florence and then go to Germany for the remainder of the summer. They expect to do considerable work during their trip.

Mr. and Mrs. John Fry have taken a house in London, where they now are, and where they expect to remain during the next two months. Mr. Fry will hold an exhibition in London during May.

The Boston Art Club has purchased two of Jules Turcas' important figure subjects. Several other purchases have been made by private collectors. At his 67 St. Studio, there is an interesting group of landscapes and figure compositions, of which "Marking Sheep at Lyme," is an exceptionally good example, rich in color and with rare tonal quality. Other sheep pictures are equally interesting.

Lewis Cohen expects to sail for France in early April. He will remain until the late summer, when he will return to Lyme, to stay until autumn. At his 67 St. Studio he has painted some Spanish subjects of unusual interest.

William E. Norton has, recently, painted one of his fine marines. It depicts a vessel in full sail, "Between Fog and Ice." The water is painted with rare sympathy and knowledge, and the composition is interesting and lovely in color.

Francis and Bolton Jones have had, as usual, a busy winter in their studio in the Atelier Building. Francis has painted several nudes and a large decoration, and Bolton, a number of typical landscapes.

At his studio, 7 West 42 St., Warren B. Davis is painting a large marine which he calls "The Phosphorescent Sea." This is a departure for the artist from his charming nudes which have become so familiar to art lovers, but it is none the less interesting. It is a dramatic and forceful canvas, fine in color and personal in presentment.

An interesting and colorful landscape by Will J. Quinlan, "A Clearing in the Woods," is now at his Tenth St. studio, where are also some attractive marines painted at Mystic, Conn., and a charming group of small pictures, characteristic and good in color. His etchings have long been known and need no description. At his studio there are a number of exceptionally fine examples.

Charles Warren Eaton showed an interesting collection of his monotypes at the Katz Galleries, 103 West 74 St., the past two weeks. The subjects were familiar replicas of his oil works, and included moonlight, tender in feeling, sunsets, pine tree subjects, and several charming landscapes. They emphasized the artist's able handling and sympathy with nature.

J. H. Sharp is at his summer studio at Taos, New Mexico, where he will remain until autumn. His studio adjoins that of Irving Couse, and it is expected that Taos will house an important art colony this season.

At her studio, 27 West 33 St., Clara MacChesney is painting a portrait of B. J. Blommers, the eminent Dutch artist who is visiting this country for the purpose of painting the portrait of Mr. Andrew Carnegie. As soon as it is completed he will return to Holland. Miss MacChesney, who knew the artist very well during her stay in Holland several years ago, has caught a remarkable likeness, and has ably portrayed her sitter's notable characteristics. The portrait is simply and directly painted, and is an interesting work of art as well. Her portrait of ex-Governor Dr. George C. Pardee, of California, which was purchased by the State and hung in the Gubernatorial Gallery, has won her much praise.

Augustus Vincent Tack has had a busy winter, with his work in portraiture. At his studio, 7 West 42 St., he has painted the portraits of Miss Constance Woodward as *Juliet*, a graceful charming presentment, attractive in color, also portraits of Mrs. Albert Rosengarten of Phila. and Mr. James Higginson. His dignified and ably-painted portrait of Dr. E. L. Trudeau with its faithful and truthful rendition of character, is also at his studio. His composition subjects are fully as interesting. "Prelude to A Lost Tragedy," with color scheme of blue greens and violet reds, shows a gracefully-placed figure and poetical landscape. He held an exhibition at the Paint and Clay Club at New Haven, April 1-3.

SALMAGUNDI APRIL FOOL.

It was a night of triumph at the Salmagundi on Monday. John W. Alexander returning with victorious eagles from his 'steenth visit to Pittsburgh as a juror on the annual Carnegie Exhibition, told again the old old tale of why the French pictures of the Société Nouvelle, now in Boston, and of which society he is a member, could not be shown in New York (the Metropolitan Museum exhibition galleries are still empty) and then discoursed on the aims of the recently incorporated National Academy Association. Brief remarks were made by the other guests of the "April Fool" dinner given by the club, on various topics. These guests were, with Mr. Alexander, the presidents of the local art organizations, including Herman MacNiel, W. A. Borring, A. T. Van Laer (who acted as toastmaster), C. C. Curran, C. D. Gibson, E. H. Blashfield, Bert Hansen, Grant La Farge, Ernest Flagg and Howard R. Butler. The merry Salmagundi press agent had sent advance notices to the press that possibly announcement would be made at the dinner of the chosen site for the new and adequate Salon building. The "April Fool" of the dinner was that no such announcement was made. Mr. Butler wisely said that "when the site was chosen it would probably be on the west or east side of the city."

The dinner was good and both hosts and guests enjoyed themselves and all enjoyed the "April Fool."

Query—When will that Academy site be selected? Is it all a joke?

FRENCH MUSEUM FOUNDED.

By an arrangement just concluded between the French Government and the officers of a new association just created and to be known as the French Institute and Museum of New York, selected exhibits forming part of the Louvre, Gobelins, Sèvres, Cluny, Carnavalet, Luxembourg and the leading Museums of the Provinces, articles from their collections are to be temporarily withdrawn from public display in France and shown here.

The new association has the patronage of Secretary of State Knox, Ambassador to France Herrick and French Ambassador Jusserand, and numbers among its French sponsors the Ministers of Foreign Affairs, Fine Arts and Public Instruction, the Under-Secretary of State; the directors of the Louvre, Luxembourg, Beaux-Arts, Arts-Décoratifs, Versailles and all the National museums; four "Immortals," Paul Deschanel, Gabriel Hanotaux, Ernest Lavisse, and Raymond Poincaré; and a score of other eminent men, among them Rodin, Leon Bourgeois, Couyba, de Selves, etc.

The Founders' Plans.

While these French representatives of art and letters concern themselves with the assembling of exhibition pieces, casts, photographs, mouldings, lantern-slides, books, etc., for display in the New York Museum, the American members of the association will assume the responsibility of installing and properly and advantageously showing the loaned objects, the purpose of the association being to spread the knowledge of French art throughout the United States, and to familiarize Americans with its application to every-day uses, as in woodwork, bronzes, statuary, furniture, tapestries, porcelains, paintings, etc. It is purely altruistic and educational, and not commercial in any sense or particular.

In compliance with this program, the association proposes, not only to hold loan exhibits, but to import lecturers from France who will describe the exhibits. Co-operation by wealthy American collectors will be invited so that when for instance the Carnavalet's collection of Napoleonic relics is put on exhibition in the association's museum in New York, curios forming part of American collections will be shown in connection with them.

The aim of the association is not only to erect and maintain a permanent museum and reference library in New York, but to establish branches in Boston, Pittsburgh, Chicago, San Francisco, Baltimore, Washington, and other cities, where the objects loaned by the French Government together with other objects of similar character, locally owned, would be shown in turn.

Members and Dues.

The membership of the association will be recruited from among American artists and architects, having had their schooling in France, from among artisans and craftsmen anxious to absorb and apply the French tradition in art, and from among amateurs and collectors inclining towards French art in their liking.

The Museum will derive no income from admission fees, as its exhibitions are to be free to the general public. It will defray its expenses from a fund created by donations and membership dues. Endowing members contributing \$5,000 are to be given the title of Benefactors. Those contributing \$1,000 will be known as Founders, while the life members will be expected to donate \$100.

The First Exhibition.

The association has already planned to hold an exhibition of 17th, 18th and 19th century prints, showing various aspects of Paris from the time of Francois I to the days of the third Napoleon. This exhibit, which comprises some 500 prints, etchings, and engravings, is from the Louvre, Musée Carnavalet and the private collection of Mons. Hartmann and will be shown in the rooms of the Sculpture Society in the Fine Arts Building about the end of April. At a later period it is planned to hold an exhibition of Napoleonic relics and another of Gobelins tapestries.

Americans Interested.

Among the supporters of the movement to make the museum here a success are Messrs. Otto Kahn, J. Freedlander, James Stillman, Thomas Hastings, S. B. Trowbridge, W. Franklyn Paris, Whitney Warren, Lloyd Warren, Edward Tuck, J. W. Alexander, Leroy White, Wm. B. Osgood Field, President Finley of the City College, Chancellor McCracken of New York University and Thomas Hughes Kelly.

OBITUARY.

Robert Loftin Newman.

Robert Loftin Newman, the well-known artist, was found dead in his room in a lodging house in New York, March 31, with the gas of his heating stove turned on.

Mr. Newman was born in Richmond, Va., in 1827, and served through the Civil war in the Confederate army. After the war, he went to Paris, and studied with Millet. He was what is best known as "a Painter's Painter," and was never financially successful as an artist, although his works were greatly admired by artists and some collectors. A number were disposed of for pitiful sums at the recent sale of the effects of the late Francis Lathrop. He was essentially a "colorist."

H. Daniel Webster.

H. Daniel Webster, the sculptor, whose home was in Westport, Conn., killed himself, in Texas, last week. Mr. Webster was born in 1881.

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale
of art works of all kinds, pictures, sculptures, fur-
niture, bibelots, etc., will be given at the office of
the American Art News, and also counsel as to the
value of art works and the obtaining of the best
"expert" opinion on the same. For these services
a nominal fee will be charged. Persons having art
works and desirous of disposing or obtaining an idea
of their value, will find our service on these lines
a saving of time, and, in many instances, of un-
necessary expense. It guarantees that any opinion
given will be so given without regard to personal or
commercial motives.

THE LATE ART SEASON

Although the art season in this coun-
try is usually markedly on the wane at
this period, the close of April's first week
brings this year no diminution of the
crowding activities in every line of art
effort and business, which have so dis-
tinguished the past six months in the
United States, and especially in New
York.

The pressure on our columns, both of
news and advertising, is so great as to
necessitate again this week the publica-
tion of a twelve page issue, and from all
indications, with so many art events of
importance booked for the next few
weeks, the season will hardly close be-
fore the end of May—nearly a month
later than usual.

We record today the closing sessions
of the rarely interesting Roussel and
Dollfus sales in Paris, the plans for the
new French Museum for New York, the
Salmagundi Club's "April Fool" dinner,
a host of exhibitions in Dealers galleries
the country through, the sale of two nota-
ble examples of Franz Hals to Sir Wil-
liam Van Horne, and many minor hap-
penings, and we give advance notice of
the important auctions next week of the
Graves, Squires and Flower collections,
and of coming exhibitions. All this is
good and convincing evidence of the

widespread interest in art in America and
emphasizes the fact that this country has
become, as we long ago predicted—the
art mart of the world.

The reproduction of a most charac-
teristic and charming example of Jean
Baptiste Greuze, recently sold by the
Blakeslee Galleries, on the first page
of this issue, has additional interest
from its endorsement by M. de Nolhac,
Curator of the Versailles Museum, a
translation of whose letter follows:

Château de Versailles

Cher Monsieur:

The Greuze you have shown me ("The
Young Girl with Letter"), which is dated
1786 is a canvas most interesting for the
history of the work of this master. I have
not yet met any so powerful as this, as to
the effect, and, in the meantime, keeping
the particular charm of the master. You
can recommend it, as a specimen which rep-
resents entirely the artist, for a museum for
instance. Please be good enough to send
me a large photo of it, etc., etc.

P. De Nolhac.

A GAINSBOROUGH COMING.

Mr. Charles Sedelmeyer is sending
to New York, to his son-in-law, Dr.
Paul Mersch, an important portrait of
a distinguished woman, Miss Molleyns,
by Thomas Gainsborough, to be placed
on exhibition in the art galleries of Mr.
Edward Brandus, 569 Fifth Ave.

IS THIS A JOKE?

A cable to the New York *American*
says that Mr. J. Pierpont Morgan, who
has been staying at the Grand Hotel in
Rome, has had frequent and lengthy con-
versations with M. Rothschild, and these
originated the rumor that the two great
financiers contemplate the foundation of
an art trust, tending to control the prices
of objects of art.

RARE OLD PICTURES.

Two Newly Discovered Franz Hals.

The clous of the small but important
exhibition of old masters which Mr. H.
van Slochem is holding in his artistic and
handsome galleries, No. 477 Fifth Ave.,
are two splendid three-quarter-length
standing family portraits of Dutch man
and wife, by Franz Hals, just sold to
Sir William Van Horne.

This pair of portraits has an inter-
esting history. They come from the col-
lection of Count Limburg Stirum, and
were owned by the family de Thiennes,
who were related to the painter. Ac-
cording to tradition, the portraits are
those of neighbors of the Dutch master.

Says Dr. Hofstee de Groot, in the
January issue of *L'Art Flamand et
Hollandais*, "They are of the same simple
bourgeois class to which Hals himself
belonged, and both wear the simple cos-
tume, the fashion of their time. No lace
on the little bonnet of the woman, nor
on her collar or sleeves, no silk or em-
broidered velvet, no embroidery on the
corsage or gloves, not a gold ornament,
indeed, she does not even wear a wedding
ring. The man is also simply dressed.
He has thrown his heavy cloak over his
left shoulder, and under his right arm
in such a way that the left arm, whose
hand carries his gloves, seems to rest in
a brassiere. The other arm is bent,
and with a gesture he seems to point to
himself with stretched finger. Are this
couple Monnoinistes, who affirm, with
ostentation, their disgust with worldly
show?"

"Due to their simple costumes," Dr.
Groot continues, "that the painter has
represented with broad brush strokes,
note, for example, the richness of the
reflected light on the black costumes.

One's attention is drawn to the flesh
tones of the figure, full of health, of the
woman. Both figures look one in the
face with sympathetic eyes. They give
the impression of the glorious day of
their lives, of the day when these good
people appeared before their distin-
guished fellow to be immortalised for
their children. And these children
should honor and leave with pride to
their descendants, the portraits of this
handsome couple. This explains why
the portraits never left the family, were
never on the market, and thus remained
unknown.

"As to the connection of these portraits
with others by Hals," Dr. de Groot says,
"it must be noted that the woman has
much resemblance to that painted two
years earlier of Feyna van Steenkiste,
in the Rijksmuseum, while that of the
man strongly resembles some of those
in the picture of the Archers Corpora-
tion, that Hals painted during 1637."

Other Good Pictures.

Other pictures of note in this unusual
display include a panel portrait by Ber-
nard van Orley, a choice example, two
typical Jan Steens, one "Nursing the
Cat," most amusing, a small figure
work, by Terburg, very typical, a por-
trait of a man, a fine interior with figure,
"The Music Lesson," by Gaspar Net-
scher, a winter scene, beautiful in qual-
ity, by Van Goyen, a strong bust por-
trait of a man, by Adrian Rey, a painter
who should be better known here, and
another man's bust portrait, by Jan
Lievens, easily to be taken for a Rem-
brandt.

There are, also, a most beautifully
painted head of a girl, by Adrian Isen-
brandt, a large and superior portrait of
a woman, by Cornelius de Vos, the best
example of his able brush shown here
in many a day, a rarely beautiful and
typical example of the quaint old "Mas-
ter of the Death of the Virgin," from the
Herman Emden collection, and two
other Primitives, in a fine state of con-
servation—one by the "Bohemian Mas-
ter," and another by the "Master of
Alkmaar."

A striking half-length portrait of a
man, by Parmigiano, carries one across
the Alps, and then comes a most un-
usual Guardi, a "Storm at Sea," typical
in color and dramatic in composition,
while a long jump takes one to Spain
and to Goya, who is exemplified by a
three-quarter-length, and altogether
charming portrait of a Countess, of rich
quality and in the Spanish master's best
manner—a work warmly endorsed by
the elder Beruete.

This brief notice will, it is hoped, whet
the appetite of collectors and art lovers,
and lead them to see and study this
varied and rich, if small, collection of
really important and beautiful old
pictures.

J. B. T.

Sales at the Academy during the past
week have been:

"Barnstable Bay," by Geo. H. Smillie.
"The Hills" (awarded Saltus medal),
by Bruce Crain.

"The Toilette," by J. William Fosdick.
"Preparing for the Dance," by Charles
Bittinger. (Awarded Thos. B. Charles
prizes).

"Taking Life Easy," by E. L. Henry.
"Desert Wanderess (Navajo)," by
Wm. Ritschel.

"The Magic Pool," by E. Irving Conse.
"The Passing of Summer," by Harry
W. Watrous.

Michel Jacobs, an American who has
a studio in Paris, is holding an exhibi-
tion of his portraits at the Keller &
Reinir Galleries in Berlin. In the col-
lection are portraits of Israel Zang-
will, Mischa Elman and Mme. Teresa
Carreno.

STORY OF ZIEM.

The death of Ziem ended the large
annuities paid the painter by different
assurance companies for several years.
In spite of the sum spent by the artist
in the purchase of these annuities the
old painter left a respectable number
of millions. The following anecdote
may well be recalled about Ziem, the
painter of Venice, whose life, although
its end was as gilded as the light on
his campaniles, had a gray dawn de-
void of the brightness which fortune
bestows.

At Dijon some sixty years ago his
father, a stonecutter and tailor, said to
him: "Felix, you have just failed to
win the Prix d'Architecture of the
Beaux-Arts. You will go to Rome and
try to do better. Here are forty sous;
bring me back the change." And Felix
went away along the road trying to re-
place by the sale of a sketch here and
a portrait there the sous he spent in
the inns when he grew weary of sleep-
ing in the open air.

One day he met a Burgundian wed-
ding party. It was very gay, but sil-
ence fell upon the merrymakers. Their
violinist, overcome by his potations,
had just fallen dead drunk into the
ditch beside the road. Ziem, hearing
the bridegroom's lamentations, drew
near and offered his services, which
were gladly accepted. And the future
gilder of sunsets might have been seen
stepping backward at the head of the
bridal party scraping out on a wretch-
ed fiddle all the Burgundian airs he
knew.—Herald, European Edition.

BOOK REVIEW.

The Art of the Berlin Galleries by David C.
Preyer, giving a history of the Kaiser
Friedrich Museum with a critical de-
scription of the pictures therein con-
tained, together with a brief account of
the National Gallery of 19th century art,
profusely illustrated with full-page
plates in duo-gravure, large 12mo, Bos-
ton. L. C. Page & Co., \$2 net.

This, the twelfth in the series of "The
Art Galleries of Europe," published by L. C.
Page & Co., carries on for Berlin the same
story already told by Mr. Preyer and others
of the galleries of Rome, Florence, Venice,
Paris, Dresden, Madrid, Holland, Belgium,
Munich and Vienna, and with companion
volumes on the galleries of New York, Bos-
ton, Philadelphia and one soon to be pub-
lished of Washington, form a collection of
great and growing value to art lovers, stu-
dents, collectors, dealers and artists.

The work, like its fellows, is in a way a
running guide book to the imposing art
buildings and their contents, the Kaiser
Friedrich Museum and the National Gallery
of Berlin. The former was opened in 1904
and contains, not only one of the finest col-
lections of old masters in the civilized world,
but, under the directorship of the learned
Dr. Bode, has been so arranged in periods
and schools that it is universally conceived
to afford the best opportunity in the world
for the art lover or student to acquire a
knowledge of the development and history
of painting. Mr. Preyer, in seven consecu-
tive chapters, tells entertainingly the his-
tory of the collection, and of the Italian,
Spanish, French, English, German and
Dutch and Flemish paintings it contains.

The chapters on the Royal National Gal-
lery, established in 1861, tell the story of
that beautiful structure and its collection
of modern paintings. This last is exceed-
ingly timely, following so closely the re-
cent exhibition of modern German art, or-
ganized for the larger American cities by
Mr. Hugo Reisinger, and which introduced
the work of modern German painters to
the art public of the United States.

It is to be regretted that the Museum
officials do not consider that American art
is entitled to a representation in this chro-
nological and historical collection, and it
is not boastful to say that even one room
or a small gallery devoted to examples of,
say ten or fifteen American landscapes and
five figure paintings, would probably make
the collections as complete as possible.

Herman Herkomer, who spent the win-
ter in a Gainsborough studio, returned
to England, recently, after a successful
season here.

LONDON LETTER.

London, March 27, 1912.

The exhibition of the works of the Italian "Futurist" Painters at the Sackville Gallery, Sackville Street, W., is exciting the greatest interest in the art-world. The chief exponents of "Futurism" are Balla, Boccioni, Russolo, Severini and Carra. A manifesto setting forth the tenets of their artistic philosophy has been issued, and is being widely commented upon. The Gallery is crowded daily.

The Royal Institute of Painters in Water-Colors, in Piccadilly, is holding its 103rd Exhibition. The King has purchased a drawing by Mrs. J. B. Matthews, entitled "Moon of My Delight." A collection of eight drawings by the late J. A. M. O'Connell are on view. These, together with work by Dudley Hardy, T. Gotch and F. Spenlove-Spenlove, are particularly worthy of note. Some good miniatures by members of the Society are also on view.

A number of pictures of the early Venetian School are at the Burlington Fine Arts Club; many of them of extreme interest and great antiquity. Among those most worthy of attention are a series of panels depicting the "Legend of St. Mamas," by Michele Giambono, belonging to Mr. J. Annan Bryce. These are distinguished by great vivacity of treatment and much emotional power.

The Fine Art Society, 148 New Bond Street, W., is holding an interesting exhibition of old stained glass, proper to England, Flanders, Holland, Germany and Switzerland, and comprising over 150 specimens in all. These range between the 13th and 17th centuries, and are, in many cases, extremely important in the history of art. A feature of the exhibition is the arrangement, contrived for the convenience of visitors, by which they are enabled to examine the exhibits in succession, in a darkened room upon a screen lit from behind.

Messrs. Shepherd Brothers, for their spring exhibition, are showing some especially interesting pictures at their galleries in King Street, St. James, among them, a portrait by John Thomas Seaton in the manner of Raeburn. Zoffany and John Sell Cotman are also represented, the latter, by a strong rendering of a "Scene on the Norfolk Coast." Richard Wilson's "Portrait of a Nobleman," is a fine example of this master, and Gainsborough's "Landscape" is well worth a visit. These are only a few items in a choice exhibition.

Admirers of the work of J. D. Ferguson are finding much to charm them in the show of his pictures at the Stafford Gallery, Duke Street, St. James. These are remarkable for their masterly and unconventional color-schemes and decorative effects.

There is now on view at Mr. Amor's Gallery, 31 St. James' Street, W., the famous Trapnell collection of Bristol and Plymouth porcelains, the most complete collection of the kind that has ever been brought together. The five hundred specimens which it includes, represent every species of china produced by the factories in question, with the exception of two tumblers, now in the British Museum, and the Hickey service, manufactured towards the end of the 18th century. This class of ceramics is especially interesting, in that it exemplifies the only effort of English makers to produce "hard-paste" ware along the lines of Meissen and China. It is doubly valuable to collectors by reason of the fact that its manufacture was of extremely brief duration, and that few particulars are known respecting it. Some good Bristol glass, and a number of pieces of earthenware are also included in the collection.

In the Museums.

The Fitzwilliam Museum, Cambridge, has lately been the recipient of a num-

ber of valuable autographs, among which figure a draft page of Thomas Carlyle's "Frederick, The Great," corrected in the author's handwriting, a letter of Hogarth's referring to his picture, "The Bench," and a large number of letters written by White, of Selborne, to his niece. A sketchbook of Flaxman's, containing drawings for the illustration of Dante, is also included in the gift. Mr. George Eumorfopoulos has lent 55 specimens of early Chinese pottery from his unrivalled collection, in order to supplement the exhibit of European pottery, lent by Dr. Glaisher. Among the Chinese loans are a horse and camel of exquisite modelling, and dating as far back as 800, A.D. The exhibition of Holbeins from Windsor Castle will be withdrawn at an early date.

The new London Museum at Kensington Palace will open shortly, the exact date not having yet been announced, owing to the recent "Suffragette" disturbances. The Museum is to be visited by the King and Queen this week. They will be received by the three trustees, Lord Beauchamp, Mr. Lewis Harcourt and Mr. Guy Laking.

The Brighton Art Gallery has purchased a water-color by William Christian Symons, entitled "At the Window," and recently exhibited at the Goupil Gallery.

Late Art Notes.

Mrs. Scott, the wife of the Antarctic explorer, has executed some admirable sculpture, shown at the Grafton Galleries among the exhibits of the Women's International Art Club. She has made excellent statuettes of such eminent contemporaries as Mr. John Galsworthy, Mr. Granville Barker, Mr. Charles Shannon, and Mr. W. B. Yeats, while a life-size figure of the aviator, the late Hon. C. S. Rolls, has been carried out for erection at Dover. Her style is vigorous and powerful.

The patronage of Queen Alexandra has been accorded to an exhibition of the work of Danish artists to be opened shortly at the Corporation Art Galleries at Brighton, a representative selection of oils, water-color, and black and white drawings are being sent, together with some specimens of Danish sculpture and examples of Copenhagen pottery, the whole under the superintendence of a committee formed in that city. Only one other exhibition of Danish art has ever been held in London before. That was entirely different in character, being almost entirely confined to the works of deceased artists. The forthcoming show contains, for the most part, paintings by living artists, notable among whom is Professor Tuxen, the Danish Court painter, who is, at present, occupied on a Coronation picture of King George.

L. G. S.

DRESDEN.

The Ernst Arnold Gallery, Schlossstrasse 34, Dresden, opposite the Royal Castle and adjoining the royal Saxon porcelain factory, has permanent exhibitions of modern art by the leading artists of Germany, France, England, etc. The house, established in 1818, and which is purveyor to the royal court of Saxony, has eight exhibition halls and a room of engravings—installed by Henri van der Velde—which is the richest in Germany. All the great masters of the 19th century are represented by original etchings, lithographs, etc., as for instance, Whistler, Zorn, Haden, Brangwyn, Daumier, Manet, Lautrec and Legros. The specialty of the house is the collection of German pictures of the highest quality. The Arnold Gallery is in business relations with all the great museums of Europe and is under the direction of Mr. L. W. Gutbier.

PARIS LETTER.

Paris, Mar. 27, 1912.

The opening of the "Independents" was sensational. Some 3,500 canvases to admire was no easy job, especially as the average quality this year is abnormally mediocre. I have, to the best of my ability, sorted out a dozen pictures which will live, and first is "The Studio," by Jean Puy. The others are a nude, by the same artist, the two seascapes, by Marquet, which I mentioned last week, "The Public," by Camoin, the "Portrait of Maximilien Luce," by Plumet, the "Man with the Green Muffler," by Alexandre Blanchet, and one of the landscapes, by Charlot—(this, too much inspired by Guillaumin.) I have already mentioned Signac's "Constantinople," and I must not forget "The Lemons," by Franz Jourdain, the "Child with a Rabbit," by Van Hasselt, and the "Village Wedding," by André Chapuis. I also remarked some young artists' endeavors, those with a possible future, such as Frecknesse, Emile Meyer, Paviot, Piebourg, Marinot, Turin and Tobeen.

As to the "Cubists," with that great artist Picasso "mis...leading" them, they are more sensational than ever. This group has increased—and made a ridiculous show—not comparable in any way with the real merit of the mad but worthy "Futurists," Boccioni, Severini, and the like.

When are we to see the Exhibition of the "Subjunctivists" (perfect and...imperfect!)...alas?

Naturally, all other exhibitions suffer in contrast with that mentioned, though Melle Marie-Paule Carpentier shows eighty water-colors, views of Versailles, Trianon, and other places, at George Petit's. I also remarked at these galleries, an important display of portraits by Jules Cayron. Among those to be named are those of Mme. Lambert de Ste Croix, Gonzales Moreno, Dervilly, the artist's wife, and the artist's mother.

At the Galerie Boutet de Monvel is an interesting exhibition by two young painters, Jean Guiet and Robert Quesnel. Henri Manuel shows canvases by Biva, Marcel Malatier, Henry Caron and Clovis Lessieux.

At the Galerie Druet, a Spanish painter, Barrueta, exhibits noteworthy canvases. The catalog is artistically prefaced by Louis Vauxcelles. At the Galerie Brunner, the handsome rooms, so well suited for a pastel exhibition (memories of the English 18th century pastel exhibition in that abode of art the Clou of 1911 are evoked), are filled with a show of modern pastels—alas, too "pastel" for words. It is the group headed by that mediocre Carrier-Belleuse, who always paints the same stuff, and his faithful Chabanian, Poilpot, George Claude, and Mrs. Cormon.

At Devambez! at least, we can rejoice our souls with the "jolly" water-colors by Benjamin Rabier.

Auction Sales.

The past week was a poor display. Wise auctioneers knew that every one waited for the Roussel Sale, which started on Monday, and whose results you already know, and the catalog of the 3rd portion of the Dollfus Collection, which is now being distributed.

The private view at George Petit's of the Roussel collection was one of the smartest displays I ever witnessed. There will probably be a repetition of the mad bids of the Weber Sale. It is extraordinary how some collectors prefer to pay huge sums of money at a public auction for art works, they would only buy, after a lot of persuasion, for half the money, by private treaty from the dealers. It would seem that this custom proceeds from a desire to have their names in the papers—and to enjoy the feeling that they are not paying a profit to the dealer.

To my mind, this reasoning is silly, for the dealer, to defend himself, can make the private buyer pay top prices at a sale, by bidding against him, so that the latter is far worse off. Moral: Buy from a good sound firm, at a fair price, rather than show you want no advice at an auction. The only ones to laugh are the auctioneers and owners of the property sold.

I must just note the price fetched on Mar. 16, at a sale, by a carved ivory dyptich of the 14th century: "Life of Christ," which reached \$620. On the same date, a nice lot of Hispano-Moorish pottery was sold, the collection formed by Paul Tachard. It made a total of \$16,720, without the costs. Mr. David Weill, paid \$8,600 for the chief piece, a Manissès dish of the 14th century. The underbidder was Mr. Parès.

MM. Lair-Dubreuil and Mannheim directed the fourth sale session of the Haro Stock. The first day gave a total of \$4,600, and the second one of \$6,500.

The sale of the Claude Bermond Collection of Prints, Mar. 19, was an interesting affair. A total of 151,000 frs. was secured. Mr. Chas. Deering of Chicago paid 10,000 fr. for an Anders Zorn.

In the Studios.

Every one is busy giving the finishing touches to their Salon works. Only a few weeks, and there will come the opening of the Société Nationale, and of the Artistes Français. I wonder if the progressive spirit will wake up a bit our sleepy artists, and result in live and interesting shows. I greatly fear they will be the old conservative displays of yore, alas!

The elite of artistic Paris is busy planning costumes and dresses for the big fancy dress ball, to be given by the well-known artist, Henri Caro-Delaville. Everyone is to dress as a character in one of Goya's pictures. The affair promises to be one of the artistic events of the season, and will take place in the artist's large studio at Auteuil, Mar. 28.

Among the Dealers.

The talk of the dealers is anent the prolonged sojourn here of Mr. Charles Dowdeswell, of London. Many believe that a branch of that firm will be opened in Paris. Others infer from numerous meetings with MM. Kleinberger, Trotti and others, that the purchase *en bloc* of the collection of one of the best-known English collectors is contemplated, while I hear, from insiders, that a working general arrangement is on the point of being concluded with one of the leading Paris dealers. The near future will see who is right.

The papers are filled with the story of the purchase by the Duveens for Mr. Altman of the Velasquez portraits. The existence of Velasquez' own receipt would seem to prove, beyond doubt, that they came from his studio.

The English strike and the political outlook, in the whole of Europe are not favorable to art transactions. Those who wish to sell are waiting for a better market, whilst purchasers keep their money tight, awaiting possible coming events. Every one comment on the sentence of M. Poincaré's, the Premier: "The political situation has never been so serious since 1870! All this does not favor ART!"

R. R. M. SEE.

An interesting exhibition of paintings by Hubert Robert opened recently at the gallery of Thos. Agnew & Sons, 22 Place Vendôme. There are twelve compositions, which include eight decorative panels from the collection of the Comtesse Flaux that M. de Verneuil recently disposed of to Mr. J. Pierpont Morgan. The MM. Agnew say that Mr. Morgan intends to exhibit his eight panels in the Metropolitan Museum as soon as they reach America.

CINCINNATI.

Two new exhibitions are on at the Art Museum, one of 12 works by Bryson Burroughs, formerly a student at the Art Academy here—the subjects the story of Venus and Adonis, already noticed in the *Art News*, when shown in New York, and the other, of paintings, mostly water-colors, by J. Alden Weir.

The Art Academy has already decided upon its summer course to begin June 17, and continue until Aug. 24, with a short vacation before the opening of the fall term next year.

Mrs. Thomas J. Emery purchased a Murillo for her private collection, some few months ago. It is a beautiful picture of St. Thomas as a child, giving alms to beggar boys, and was formerly in the Ashburton collection.

The Art Club is making arrangements for their tombola or bazaar, which they will hold the latter part of April.

Local artists have been interested in the display at the "World in Cincinnati," the missionary exposition given at Music Hall this last month. Lamont J. Warner, of New York, Martin Rettig, himself a decorative artist, and a number of other artists commented most favorably on the display. The designs for the costumes of different countries were worked out at the Museum, and dolls in the Persian exhibit, showing how people dress in that country, were dressed by Academy students.

The annual report of the Art Museum has just been issued and shows that the institution has had a successful year. It now owns 68,108 art objects and has on loan exhibitions 81,523 objects and it is not surprising that there is lack of space for their suitable display. The presence of the Taft collection in the Museum last summer caused an unusually large attendance, particularly on Saturdays, which have been made free by the gift of Mrs. Mary Emery. The total attendance for the year was 58,967. Two endowment funds, one given by J. G. Schmidlapp for the maintenance of the Emma Louise Schmidlapp Memorial and another of \$3,000 of Israel and Caroline Wilson will greatly help the Museum.

George Debereiner, a Bavarian artist who has lived most of his life in this country, has had a group of paintings at Barton's galleries of scenes painted in several months last year. There are many views of the quaint mediæval German town of Rothenburg, both exterior and interior views, showing landscape and scenes depicting the home life of the people. There are also views of Veere, Dordrecht and Brabant, all admirable in color and atmosphere.

Miss Lillian Whittaker, one of three local artists to be represented this year in the Society of Western Artists' exhibition, is spending this year at the Boston Art Academy and will return to her cottage in Maine in the summer.

Mr. and Mrs. Charles P. Taft have gone to their ranch in Texas for an extended sojourn. L. McL.

PROVIDENCE, R. I.

The Water-color Club has been fortunate in securing for its annual exhibition, the work of Mrs. Elliott who generously shows five important and representative paintings, "Malcolm," "The Thousand Quilt," "The Spanish Jade," "The Garden Path," and "Riverland," all of which have rare charm of color and arrangement. Next to Mrs. Elliott's pictures in interest are two large paintings by H. Anthony Dyer, both in quiet, restful tones, in Mr. Dyer's best manner. The larger painting represents a corner of some Old World canal, and is full of sentiment and beauty.

Sydney R. Burleigh is represented by six landscapes of a variety of subjects and localities at home and abroad. His "At the Edge of the World," attracts attention by its novel design. "A Sakonet Afternoon," is a simple pastoral scene exceptional in coloring.

Frank C. Mathewson of New York, has three quiet-toned pictures, agreeably handled. "Early Morning, Provincetown," has subtle charm. Julia Brewster shows two of her clear, crisp sunlight effects, the larger done at Tangiers, a distinguished and refined work. Angela O'Leary has a trio of her vigorous and direct pictures, and Emma A. Parker has two of her successful drawings of child life, a bit after Jessie Wilcox Smith, but not without originality.

George W. Whitaker, the dean of Providence artists, has six strong water-

is very decorative: Miss Luther's are landscapes done in Labrador, and Mr. Brown's are ideal landscapes and a painting called "Flood Tide at Twilight."

Other artists whose works deserve more extended notice are, Mrs. S. M. Pitman whose paintings of snow are excellent, Stacy Tolman and Maude Richmond Fenner, each with a group of attractive landscapes.

WORCESTER, MASS.

An exhibition of landscapes by Joseph H. Greenwood opened at the Museum Mar. 17. Mr. Greenwood's landscapes are portraits of places, in the best sense of the phrase; that is, each depicts impressively the real character of a given scene.



A FRENCH DEPUTY,

By Ingres.

In private collection of Mr. John G. Johnson

colors, two of which are so low in tone as almost to pass for oils, while the larger ones, "Mountain Lake" and "Lifting Fog," are in a delicate series of grays. M. Helen Potter's "Late Afternoon," is a bold and vigorous landscape painted from a full palette, and Mabel M. Woodward has a group of a dozen paintings, mostly landscapes, but containing three picturesque figure studies.

Clara Maxfield, the noted flower painter, is represented by an important painting, "Roses," a smaller canvas, "Peaches," by Miss Maxfield is strong and deep in tone.

A trio of Providence artists, who work often in pastel (Eliza D. Gardiner, W. Alden Brown, and Jessie Luther), show collectively, ten paintings done in this medium. While each artist handles the pastel differently, all succeed in producing a purity of color, softness of texture, and a certain tenderness peculiar to pastel. Miss Gardiner's work

WASHINGTON.

Theodore Molkenboer, the Dutch portrait painter, who recently finished a portrait of the President, in looking over a collection of miniatures in the home of Mrs. James C. Pilling here, found that one of the portraits which Mrs. Pilling had bought from a second-hand dealer for \$10, probably was a Frans Hals and worth thousands of dollars. It has Frans Hals' signature.

The largest, and what is considered by many, to be the most important exhibition held by the Society of Washington Artists, opened at the Corcoran Gallery, on Saturday last, to continue to Apr. 14. The present display comprises over one hundred and sixty paintings and more than twenty sculptures.

The artists represented are: Richard N. Brooke (5 of the Massachusetts Coast), E. C. Messer (3 landscapes), Lucien W. Powell (3 large decorative canvases), James Henry Moser (2 land-

scapes), Max Weyl (3 landscapes), Wm. P. Silva (3 Southern landscapes), Juliet Thompson (portrait of Miss Marion De Kay), Everett L. Warner (2 winter scenes), Hobart Nichols (2 canvases), Wm. B. Closson (a figure piece and a landscape), and others.

Mrs. Henry F. Dimock, of New York, president of the George Washington Memorial Association, expects that before Congress adjourns, action will be taken to give to the Association the block of ground formerly occupied by the Pa. Station here. Some \$500,000 has already been subscribed for the building which is to be used for meetings of educational, scientific, literary and art organizations.

TORONTO.

There is naturally much interest evinced in the four pictures exhibited by the Princess Patricia of Connaught, daughter of the Governor General, in the present Canadian Artists Society Exhibition, and one notes the genuine ability and cleverness shown in these landscapes which are somewhat impressionistic in treatment.

The work of Wyly Grier, President of the Society, shows his unfailing excellence of drawing and technique. His portrait of Principal McKay, is a fine delineation of character. The portrait of Mr. W. R. Gregg, in incisiveness of touch, is equal to anything previously had from Mr. Grier's brush. John Russell shows two portraits, one simple in treatment, and delightful in composition which he calls "A Yarn about a Dog," a picture in profile of a woman seated, reading, with a small dog in her lap.

A well handled work is a portrait of Miss Maria Hambourg by Miss Stevens, a talented graduate of the Slade School, whose clever etchings have excited favorable comment. Miss Carlyle shows two canvases, a beautiful and poetic portrait study, "Girl with a Bowl," and a woman in a red velvet gown, painted with fine subtlety and technical excellence. Geo. A. Reid has a large and particularly fine mural decoration, "The Coming of the White Man."

Interesting, indeed, are the delineations of some things purely Canadian. Lauren Harris shows a strong composition, "The Drive," logs taken down a Northern river by a spring freshet, the shores still deep in winter's snow on which the fitful sunshine and cloud shadows play and shows some bits of city streets, an uncommon vision of common everyday things. This can also be said of J. E. H. McDonald's "Tracks and Traffic, Frosty Morning," in the railroad yards and factory district of a busy city.

Mr. Donald has an excellent portrayal of Canadian sports, "Morning Shadows." Mr. Jeffreys, a large canvas, a fine stretch of prairie, "The Valley," in which, as in other western scenes, has successfully given a sense of the vastness and far horizons of the great prairie country.

Mr. Beatty has a number of fine things, the largest of which he calls "The Northland," a great dark group of forest pines, an Indian camp in the shadows, and a bright, sunlit clearing in the distance.

DENVER.

The exhibition of the Denver Artist's Club, in the Public Library Building, met with deserved success. Many canvases were sold and several were secured by the Club—by purchase and gift. The most popular paintings were "Breakfast," by Louise Cox, and "The Bark," by Chas. H. Woodbury, one of which may be the choice of the purchasing committee of the Club.

ST. LOUIS.

The decision of the Supreme Court declaring valid the bill for the maintenance of the Public Art Museum by the city, will probably result in an increase of the tax rate for the current expenses of the city for the ensuing fiscal year. For the last two years, since the Supreme Court passed upon that feature of the bill regulating the control of the Museum, the question of the city's right to maintain it has been in doubt.

Art lovers, believing that the city should maintain the Museum for its educational advantages, brought suit to have the city set aside the fund for the maintenance of the Museum, leaving the control of it in the hands of the city. The suit was a friendly one, as the city officials were anxious to have authority to set aside the money, and for that reason they were not surprised that the Supreme Court rendered its decision against the city.

MILWAUKEE.

In an address at a tea given by the Milwaukee Art Society, last week, Mr. Samuel O. Buckner, president of the Society, said "There is every reason to expect that Milwaukee may, in the near future, be a recognized art center. We already have an artists' colony including men whose pictures have been exhibited in European Salons, and much of whose work has been sold to European buyers. With this material at hand, we should be recognized as an art center. This may quickly be accomplished if enthusiastic support is given to the work of the Society.

An exhibition of pictures by Richard Lorenz opened in the Art Society Galleries, Mar. 20. Several of the works are owned here, including "The Coming Storm," owned by Joseph Uihlein; "On the Trail on a Rainy Day," Dr. Joseph Schneider; "The Antelope Hunter," Mrs. Suetterle; "The Hunter's Return," Mrs. W. H. Inbusch; "Going for Water," the University Club; "Horse Range on the Little Missouri," Bruno Fink.

PHILADELPHIA.

The collection of modern pictures, owned by Mr. J. P. McNeeley, of Rittenhouse Square, has been purchased by a prominent Fifth Ave. art firm, of New York, for a goodly sum. The collection has four superior examples of Cazin. An interesting feature of the transaction is that a number of the pictures were sold Mr. McNeeley by the same firm that has now repurchased them from him.

At the annual spring meeting of the Philadelphia Water Color Club, the following were elected officers for the coming year: President, George Walter Dawson, Vice-President, Blanche Dillaye, Treasurer, John J. Dull, Secretary, Thornton Oakley.

The Club has been invited by the Art Institute of Chicago to send an exhibition of its members' works to the 24th Annual Exhibition of Water Colors, in Chicago, May 7—June 5. The Institute has set aside a room to be devoted exclusively to works of Club members.

"It is unfortunate," says the *Inquirer*, "that only one painter from Philadelphia, W. Elmer Schofield, was included on the list of artists eligible for election, sent out by the Carnegie Institute. Mr. Schofield is an admirable painter and a very popular man, but he has already served four or five years on the jury for the Pittsburgh Exhibition and cannot be said to really represent Philadelphia since he no longer lives in this country. The list sent out by the Institute includes two painters from Boston, one from Philadelphia and ten or



WIFE OF LIEUT.-COL. HAMILTON.

By John James Maquerier.

In Dickens Centenary Exhibition.

twelve from New York. The proportion is not fair either to Boston or Philadelphia, nor is it fair that one man should continuously serve upon the jury. Are the authorities in Pittsburgh unaware of the vast number of artists resident in Philadelphia from whom a variety might be chosen?"

William M. Chase is to be the critic of the Students' League just organized. Following the practice abroad he gives his services as critic without charge.

Mr. P. A. B. Widener is lending several of his pictures for the Union League Exhibition but has declined to loan "The Mill" by Rembrandt fearing some accident might happen to the picture while being moved.

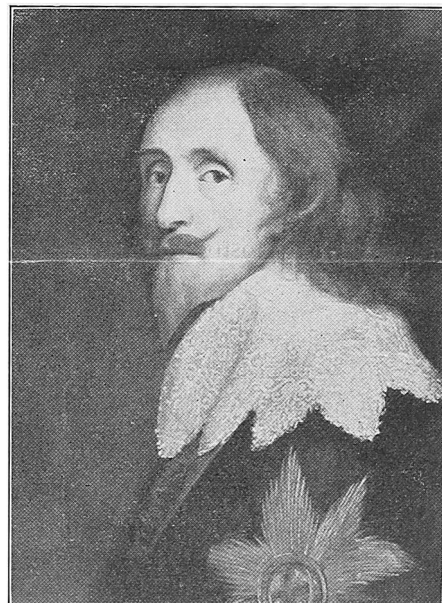
At a sale of Spanish pictures, by Luis Graner, and a number of decorative examples of the early French and English schools, from galleries in New York, held at Philadelphia Art Galleries, on Tuesday and Wednesday afternoons, some good prices, especially for the school and period pictures, were realized, on Tuesday afternoon. A large canvas, attributed to Canaletto, brought an announced price of \$2,000, while pictures cataloged as by Jacque, brought \$875, by Ziem, \$670, Tocque, \$540, Harpignies, \$675, Aimé Perret, \$500, Francis Cotes (Portrait, Duchess of Ancaster), \$425, Reynolds, \$225, Boucher, \$325, Thaulow, \$370, and Netscher, \$230.



DUKE OF URBINO.

By Titian.

In Dickens Cent.



FOURTH EARL OF PEMBROKE,

By A. Van Dyck.

In Dickens Centenary Exhibition.

The highest price paid Wednesday was for the "Forest of Fontainebleau," by Diaz, \$6,000. A Daubigny, "Les Coteaux de Valmendois," was knocked down at \$5,100. The "Arab Chiefs," by Adolph Schreyer, was sold for \$5,300.

A Reynolds, "Lady Speccer," went for \$1,350 and a Ziem for \$2,050. "Mademoiselle de Valos," by Pierre Mignard, brought \$2,050.

The majority of the paintings were sold to persons who gave only initials.

BALTIMORE.

The exhibition by William P. Silva of Washington at the Jones Galleries, included forty canvases. The subjects comprised French, Spanish and Venetian views, scenes from Washington and its environs, the South and New England.

A recent double exhibition at the Handicraft Club was of the Deerfield Industries including "art" photographs by the Misses Allen—and handwrought jewelry from the Pond Studios of this city, A. Colarossi and Mary A. Neall of Philadelphia; Jessie A. Dunbar and Margaret Rogers of Boston.

The exhibition of miniatures by Alyn Williams of London, at the art rooms of Faris C. Pitt has attracted large audiences. Among those whose miniatures he has completed or is at work upon are Miss Margaret Griffiss, a season's debutante, Mrs. de Courcey Wright Thom, the late Charles A. Marburg, the two small daughters of Mr. and Mrs. Waldo Newcomer, the late Mrs. Michael Jenkins and the late Mrs. Faris C. Pitt. The latter miniature was presented to Mr. Pitt on the occasion of his seventieth birthday last month when a birthday dinner was given by fifty of his friends at the University Club.

A portrait of former Governor Warfield by S. Seymour Thomas of New York, a full length standing presentment to be hung in the rotunda of the Fidelity and Deposit Co. Building, of which Mr. Warfield is president, has been shown at the Bendann Galleries.

The last meeting of the Municipal Art Society resulted in the re-election of the entire official slate.

W. W. B.

BOSTON.

Mrs. John L. Gardner has thrown open her galleries in enway Court, for a few days, as she has done in Lent for several years. Tickets to the galleries have been in great demand. The new additions are several examples of Matisse, the French "Revolutionist."

The display comprised 100 paintings and the place of honor was given to Chas. P. Gruppe who was represented by a group of ten canvases, including "At Volendam," "Truants," and "In the Dunes." Louis Kronberg showed four, of which "Repose" was the best. Harold B. Warren was represented were: Albert P. Button, Melbourne H. Hardwick, H. C. Dunbar, H. Winthrop Pierce and others.

LOS ANGELES.

A collection of paintings by the late Paul de Longpre, which consists partly of his earlier work, has been on exhibition at the Harvey Gallery during March. The paintings are to be exhibited in New York later, and then taken to Europe.

Conway Griffith, who has been painting near Laguna, has opened his first exhibit in the Steckel Gallery.

In the Kansh Gallery, John Marshall Gamble has an exhibition of his work, which introduces masses of California wild flowers in landscape.

CHICAGO.

Permission was given to the Art Institute authorities to build a fifty-foot addition on the east side of the present building. The addition will have an entrance in Grant Park, east of the railroad tracks.

Bouguereau's "L'Admiration," purchased by Moulton & Ricketts, at the recent auction in New York of the R. G. Dun collection, is now on exhibition in their galleries.

A collection of 99 Whistler etchings, dry points and lithographs, is on exhibition at the Roullier Gallery to Apr. 15. Joseph Pennell has written the introduction to the catalog, which has been prepared with great care, and Mrs. Pennell has written a chapter, "The Master at Lithographing." Nearly one half of the collection consists of rare proofs, many signed with the "Butterfly," some printed and signed by Mortimer Menpes.

The exhibition of landscapes by Frank Townsend Hutchens at the Reinhardt Galleries is meeting with deserved success. This display will be followed by that of the National Association of Portraitists, which closes to-day, in their New York galleries.

The exhibition of landscapes by Arthur Dawson which opened at the Bryden Galleries, Mar. 29, is creating a stir in art circles here. Already several works have been sold and more sales are pending. Miss L. M. McCauley in a review of this display in the *Post*, says:

"If Mr. Dawson had written a word picture of the country in which he set up his easel, we should say he betrayed the culture of a well-read student, one acquainted with the best in literature. He did not need to feel his way, for he had learned the language of expression and his imagination teemed with images. In the landscapes, 'The Oak Tree,' 'A Wood Interior,' 'Mushroom Gatherers,' and 'A Mill Stream,' the ideas of composition and color show maturity and association with the best that has gone before in American and in Barbizon art."

"We are reminded of Daubigny, of Inness, and of Diaz, as in earlier water-colors and oils by Mr. Dawson, we knew his heart went out to the Dutch. The artist has many paintings scattered throughout the city and as many friends and acquaintances belonging to the old days when he spent some time here. The present collection is a worthy representation. 'The Mushroom Gatherers' is a strong and original work. It has important rivals, however, in the woody feeling of the forest pictures, and the dewy light above those with meadows and marshes. The palette was arranged for a conservative gamut of rich coloring."

INDIANAPOLIS.

Mr. Frederic Allen Whiting, for many years Secretary and Treasurer of the Arts and Crafts Society of Boston, has accepted the position of Director of the John Herron Art Institute. On Feb. 23 last, Mr. Whiting gave a lecture at the Art Institute on "What the Arts and Crafts Movement has Accomplished," and, since that date, negotiations have been pending between him and the directors of the institution.

Mr. Whiting's experience in the Arts and Crafts work in Boston, and also as Secretary-Treasurer of the National League of Handicraft Societies, together with his excellent record as Supt. of the Division of Applied Arts at the St. Louis Exposition, would seem to prove that he is a man of large ideas, with broad sympathies and practical working knowledge, and he should build up the institution and add to the art life of the community. Both Mr. and Mrs. Whiting will be additions to the social life of the city.

With the exception of three months under Mr. William A. Ather, the Institute has had no Director since the resignation of Mr. William Henry Fox, almost two years ago.

Theo. C. Steele, generally regarded as the "dean of the Hoosier group of artists," has left for his summer home at Brookville. A recent exhibition of his paintings at the gallery of Hy. Lieber & Co., showed his latest work executed last summer and autumn. Mr. Steele's career has been one of normal and steady development. He has a thorough understanding of composition and other fundamentals, with an extra sensitiveness to light and atmospheric effects. A recent portrait of his wife was of interest from the technical, as well as the personal standpoint.

Chicago has acquired a young artist recently returned from abroad. Glenn Henshaw, an Indianan, by birth, educated at the John Herron School, and who will give an exhibition of his work this month in his new studio. Mr. Henshaw has the rare ability to portray character. He will show with his portraits some New York street scenes and some charming glimpses of local streets.

CLEVELAND.

The Taylor Art Galleries are holding an exhibition of paintings by Robt. Henri and Chauncey F. Ryder, which is meeting with marked success.

A reception was recently given to Cleveland's most popular sculptor, Herman Matzen, at the Cleveland School of Art.

The Korner & Woods Galleries have disposed of a painting by Max Kuehne, entitled "Brooklyn Bridge in Mist." The above Galleries are showing an important collection from Tooth & Sons, of New York. This collection contains several notable canvases from the easels of Blommers, Boudin, Jacob Maris, Harpignies, Keever, Israels, Troyon, Jacque and Daubigny.

TOLEDO.

The Museum officials have purchased and hung in the permanent collection, a typical and important example of Birge Harrison, entitled "Woodstock Meadows in Winter." This canvas will be loaned to the Corcoran Gallery, Washington, during May. It was purchased from a recent exhibition of the artist's work at the Museum.

President Taft, upon his recent visit to the Museum, promised to give a photograph of himself from an etching by Zorn. This has arrived and will be added to the collection in the Gallery.

The exhibition of paintings by L. Emerson Van Gorder and Thomas Shrewsbury Parkhurst closed March 31, after having been viewed by 14,000 visitors. The collection goes to the Milwaukee Art Society from May 15 to June 15. Twenty-two paintings were sold in all.

NEWARK.

An exhibition of "Applied Arts of today in Germany" opened at the Newark Library, Mar. 18, to continue through April 25. The exhibit includes the work of modern artists in gold, silver, jewelry and the baser metals, in glass, pottery, ivory, leather, carved wood, textiles, engravings, etching, lithographs and printing. It was prepared by a German museum at the suggestion of the Newark Museum Association for exhibition in this and other American cities.

The most important collection of Bronzinos in the United States, composed of 12 portraits, the property of a collector of New York, has just been entrusted to the care of Prof. M. J. Rougeron. These paintings require the refixing of the paint on the panel and must be treated by a special process of the artist's.—Adv't.

SAN FRANCISCO.

The collection of Russian paintings, recently sold at auction by the government for non-payment of duty, were mostly all bought by Mr. Frank C. Havens, of Oakland, and will be shown in the Piedmont Gallery.

A group of five landscapes, by the late William Keith, are in the Courvoisier Gallery. The paintings are dated 1877, '79, '84, '89 and 1907. At the same galleries, Arthur Beckwith is showing some of his landscapes.

Joseph Pennell, who has been commissioned by the *Century* Magazine to make several pen and color drawings, as illustrations for an article on the coming Panama-Pacific Exposition, has recently arrived here, and is busy making sketches.

ST. PAUL.

The Minnesota Etchers' Exhibition was held at the Institute in the Auditorium. Among the exhibitors were Washburn, Van Sloan, Goesch and Resler.

WASHINGTON'S ARMS.

The Vicar of Selby, Yorkshire, has just come across the Washington arms in two places in the Chorley parish church. They appear both in the back of the Standish pew and in a stained glass window on the north side of the chancel. A few months ago a hitherto unknown Washington shield was found at Selby.

Twelfth MacDowell Group.

The 12th MacDowell Club Exhibition, which opened on Wednesday, to continue through April 16, consists of a group of works by nine women painters, several of them, well-known exhibitors, and a few whose names are new to the art public.

The display is one of the most attractive that the Club has yet held. Matilda Brown, who sends a group of eight canvases, is a strong painter and one who well deserves the important place she is fast attaining. Bertha D. Sanders is another serious and sympathetic artist, as her seven works prove. Perhaps the most notable of these are "Wet Night, Rue Franklin, Paris," which is compelling yet tender, and "The Willows."

Helen Mabie, one of the new exhibitors, whose work shows sincerity, and has a charm of personality, sends ten interesting and colorful examples. It seems safe to predict a successful future for this young painter. Irene Brown has a group of seven portraits, of which "Polly" and "John," are of especial interest. Sarah Henry's six examples are noteworthy, and Alice Larkin sends a group of small landscapes, all refreshing and appealing. From Helen M. Turner come six forceful works, of which "Summer Night," "An Arrangement of Dark and Light," and "The Windsor Chair," are especially good. The work of this talented artist is now well known to art lovers. Margaret Longstreth's six landscapes should not be overlooked.

McMillin Treasures at Arts Club.

A loan exhibition of paintings, embroideries and tapestries from the collection of Mr. Emerson McMillin, opened with a reception and private view at the galleries of the National Arts Club, Wednesday evening, to continue through April 20. Representative works by famous artists are on view, including examples of Sir Peter Lely, John Riley, Carle Van Loo, Lawrence, Largillière, Santerre, Harpignies, Julian Rix, George Inness, and Thomas Moran. The famous \$100,000 Corot, "Orpheus and Eurydice," is also in the collection. The textiles, tapestries and embroider-

ies, comprise rare and beautiful examples of altar cloths, coverlets, dalmatics, portières and hangings, of the 15th and 16th centuries, remarkable in execution and color, and all in an excellent state of preservation. It is a unique display.

THE MORGAN TREASURES.

Mr. Michael Nathan who has been in London and Paris to pass upon Mr. J. Pierpont Morgan's art objects before they were packed there was due here yesterday on the *Baltic* because he is needed here, but will soon return to the other side. The number of objects that he has still to pass on at the South Kensington Museum, would make the number of objects already sent seem small in comparison.

The Princes Gate house, with its wealth of pictures and bibelots, remains, save for a few enamels none of them later than the Renaissance, and a few pieces of silver, exactly as it was before Mr. Morgan decided to bring his collections home. He intends to continue using the Princes Gate house as his London residence.

Mr. Morgan's dislike for changes is very well known. His office, or reading room back of his library, contains many things, kept there, simply because Mr. Morgan would miss them if they were taken away. The members of his family, it is said, have asked him to remove them time and again, but they stay.

A thief, thinking that he had some of the treasures "made away" with a number of these things a few years ago and delighted the family. Mr. Morgan missed them. The treasures in the Princes Gate house are likely to remain as they are for some time.

However, Mr. Nathan and the Seligmanns need not cry for want of work. The bronzes and ceramics and jewels and textiles and tapestries at the South Kensington Museum will bring Mr. Nathan back for perhaps a longer stay. Mr. Jacques Seligmann and Mr. Rey are to be there all summer. But that is not unusual with them.

BENGUIAT VS. BENGUIAT.

The long drawn out suit of Ephraim and Mordecai Benguiat against Vital Benguiat et al, for a division of profits on a claimed partnership agreement, has been concluded, and resulted in a victory for the defendants. An appeal will probably be taken. It is now probable that the injunction obtained by the plaintiffs, against the shipping or removal of certain goods placed by the defendants in storage, will be removed.

NORTON PICTURE SALE.

Some fifty old pictures with the names of noted old masters affixed by name plates and in the catalog, forty-seven announced as the Norton collection, removed from the residence, No. 154 East 61 St., and three announced as from the estate of Peter Stuart of Seaport, near Liverpool, England, were sold at a 44 St. auction house on Thursday evening. The Norton pictures are well known to some art lovers and belong to a contractor of that name.

These Norton pictures the catalog claimed "came to the family through the dispersal of the great Thompson collection in 1870, the most notable dispersal of old masters (sic) which ever took place in this country, and have been ever since in the possession of the family."

With such a claim and the names of many of the greatest old masters figuring in the sale, it might have been thought that the prices realized at the sale would be high ones.

These were such, however, as to tell their own story, and the result of the sale is refreshing evidence of the fact that American art lovers and collectors are no longer impressed as of old, by attributions and purchase with judgment, on the advice of better posted friends.

The important collection of pictures owned by the late William Buchanan will be placed on exhibition at the American Art Galleries next week, and will be sold at auction in the Plaza ballroom on the evening of April 18. The collection comprises several fine examples of the Barbizon school.

Erina, 20 East 46 St., announces a special exhibition of rare old English furniture, Chinese porcelains, and pictures, prior to her departure for a brief stay in London. The famous portrait of Lord Byron, by Sir Thomas Lawrence, is still at these galleries, and there is also an unusually interesting selection of English and French brocades, chintzes and wall papers.

AROUND THE GALLERIES.

Mr. Roland Knoedler, accompanied by Mrs. Knoedler, will sail for Paris on *La Provence* Thursday next.

P. W. French & Co. are now in their new galleries, No. 6 East 56 St., where they moved from No. 142 Madison Ave.

Mr. H. Van Slochem will close his gallery, No. 477 Fifth Ave., April 15, and will sail the same week for Europe to close some deals for important acquisitions.

M. and Mme. Reiza Khan Monif of Paris sailed on *La Savoie* Thursday last, after a sojourn of some three months in New York, where they succeeded in establishing a desirable business connection. They will return next season.

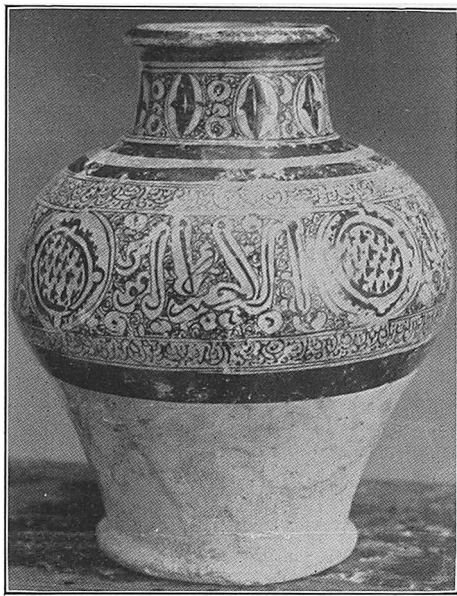
A portrait of Princess Sophia, daughter of Louis XV., by Drouais, painted in 1765, and from the Baron de Bully collection, is on exhibition at the Charley & Kraemer Gallery, No. 5 West 32 St. The picture is an unusually attractive one, and thoroughly typical of the painter. The fair subject is depicted standing on a terrace and resting a book on a near balustrade. She is gowned in white silk and lace. The canvas is of course essentially decorative.

Several rare pieces of iridescent glass of the Byzantine period, brilliant in color and well preserved have just been acquired by Kouchakji Frères and are now in their galleries, 7 East 41 St., where they are on private view. Messrs. Kouchakji have also on exhibition a rare Rakka vase, illustrated on this page, with the following Arabic inscription on the sides:

However bitter may be the separation, Thou knowest I shall not shrink from it, but the loss of those that I love (or that I shall see no more) I have not the strength of mind to support.

Mrs. Anson R. Flower, has given up her New York Residence, No. 601 Fifth Ave., to live in Watertown, N. Y. The house will be razed, and in its place will be erected a new five-story building, to be occupied for a long term of years by two art firms—E. F. Bonaventure and H. O. Watson & Co. Mrs. Flower has decided to sell all the contents of the house at auction, on the afternoon and evening of Apr. 10, at the residence, under the direction of the Fifth Avenue Art Galleries. Mr. James P. Silo will be the auctioneer. The house was remodelled several years ago, and furnished by Baumgarten & Co. and is richly decorated with beautiful tapestries and furnishings. There is a fine collection of period and other rare pieces of furniture, imported by Mrs. Flower, and a collection of paintings including canvases by Homer D. Martin, George Inness, A. H. Wyant, and others. The pictures will be sold on the evening of April 10.

Beautiful old Chinese porcelains, brought together by the late Herbert G. Squiers, former secretary of the United States Minister to Cuba, will be sold at States minister to Cuba, will be sold at the American Art Galleries, on the afternoons of April 9-12 inclusive. There are, in addition, bronzes, enamels, tin-glazed lacquers, jades, and other treasures. Among the porcelains there are many examples of the green and rose families, and temple jars in five-color decorations, some blues and whites, and many monochromes. The enamels are unusually important, while among the bronzes are temple bells and wine ves-



RAKKA VASE.

At Kouchakji Gallery.

sels. There are, too, tables from the palaces of former emperors, in all a distinguished collection that will attract the collector as well as the art-loving public.

THE COMING GRAVES SALE.

Part I. of the extensive collections formed by Mr. John L. Graves, of Boston, which was on exhibition at the Anderson Galleries, Madison Ave. at 40 St., all this week, will be sold there in ten afternoon and evening sessions, beginning Monday, Apr. 6.

From scarabs to paintings, Mr. Graves has missed little in the gamut of collecting. He writes in an introduction to the catalog, "I think I was born a collector," and is not vain-glorious. He began at the bottom rung when a child, gathering flowers and going up the ladder—from "pebbles of pleasing colors," rare plants, birds, fossilized ferns and plants, clay stones, Indian objects, to old Chinese snuff bottles. Mr. Pheobe Hearst the collection he made of Napoleonic miniatures. He brought to Boston from Russia, Persia, Central Asia and Japan, as Commissioner in Chief, all the exhibits in the foreign fair held there in 1883-1884.

In the list of painters represented in the present collection, the names of Diaz, Durer, Gainsborough, Harlow, Reynolds, Hans Holbein (the younger), Isabeau, Kneller, Lawrence, Mantegna, Morland, Nattier, John Opie, Raeburn and Sir David Wilkie are to be found.

Most attention will be attracted by the section of European and East Indian jewelry which is so important that each piece is stated to have been submitted to the highest expert knowledge and the genuineness of all the precious stones and metals is guaranteed by the owner of the collection.

The collection of European and East Indian jewelry includes snake necklaces

and armlets said to date from the time of serpent worship, Rajah rings, nautikas and necklaces of the Louis XVI. period.

Other sections of the collection comprise Chinese porcelains, lacquers, jades and crystals; miniatures, one of them by Cosway, and found after his death in his writing desk; oriental embroideries, Greek and Roman intaglios and Egyptian scarabs, laces, furniture, etc.

FOREIGN AUCTION SALES.

The Hoogendyk Collection.

Among coming important auction sales in Amsterdam to be conducted by Frederick Muller & Co., will be that of the Collection-Hoogendyk, to be sold owing to the death of the owner, and which will be divided in two portions, namely, pictures by old masters, May 14, and those by modern artists May 22. The greater part of these have been on loan in the Ryksmuseum (National Gallery) in Amsterdam for some years, where they attracted great attention.

Among the old pictures are two excellent works by Jan Steen, charming full-length portraits by Ter Borch, an admirable interior by Brecklenkam, a master whose works are rapidly appreciating, an important example of Adrian van Ostade, "The Village Wedding," a large Hondecoeter, excellent examples of Van Goyen, Jacob Ruysdael, Cornelis Jansen, and numerous primitives.

The modern pictures include examples of artists whose works are now greatly in demand, and which were bought at a time when they were not so much sought after. There is, for example, a capital picture by Renoir, a nude, one of his most important works, smaller pictures by the same master, paintings by Cézanne, Vincent van Gogh, Manet, Monticelli, Corot, and many works by Voerman. One of the principal attractions of the sale will be one of the finest pictures known by Willem Maris, of important size, representing three cows on a riverside. The collection comprises also other typical oils, and water-colors by this artist.

Coming from various other sources (collections Roeters van Lennep, Goedkoop, Baron Van Ittersum, Helweg, etc.), there are a large number of fine old and modern pictures which will be offered for sale at the same time. Among these are the beautiful portrait of old Mr. Helweg, by Jozef Israels, shown in many exhibitions, during the last fourteen years, from the Ryksmuseum at Amsterdam; an early "Saul and David," by the same master, and excellent oils and water-colors by Jacob and Willem Maris, Mauve, J. H. Weissenbruch, Albert Neuhuys, Pieters and Poggenbeek.

The old pictures include two primitive portraits of about 1520 representing the Count Jan van Wassenaer and the Duke of Gelre, of utmost interest, fine landscapes by Salomon Ruysdael, Van der Neer (a splendid winter-landscape), Van Goyen, Avercamp and a striking portrait by Ravesteyn.

This sale will be preceded by one of numerous antiques Apr. 23-26, and will be followed by an extensive sale of old drawings in the beginning of June. Since old drawings are growing daily more rare, and as they are looked for in an ever-widening circle, this sale will no doubt attract much attention. Such masters as Rembrandt, Brouwer, Ostade, Van Goyen and Van der Velde (an extensive collection), Potter, Ruysdael, and many excellent primitives will also be represented.

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14 MAI—OLD PICTURES

Important works by Jan Steen, Ter Borch, Brecklenkam, Ostade, van Goyen, Jacob and Salomon Ruysdael, van der Neer, Avercamp, Ravesteyn, Hondecoeter, Cornelis Janson, and numerous primitives.

22 MAI—MODERN PICTURES

Important works by Josef Israels, Willem and Jacob Maris, Mauve, Neuhuys, Renoir, Vincent van Gogh, Cézanne, Manet, Monticelli, Corot, Steinlen, Weissenbruch, Pieters, Poggenbeek, Voerman.

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THE DOLLFUS SALE.

The sale of Part III. of the Jean Dollfus collection began Apr. 1, at the Georges Petit Galleries in Paris. Two portions had already been sold and the last part comprised pictures (principally primitives), tapestries, sculptures, limoges, enamels, etc. The prices paid at Monday's sale of the pictures were, in many cases, three times more than the experts' asking price. The total realized for the 112 pictures was \$191,060. The highest price paid was \$34,320, by M. Kleinberger, for an example of the Cologne School, "Presentation in the Temple." The asking price for this was \$20,000. It cost M. Dollfus \$2,900 at the Baron de Beurnonville sale in 1881. Another instance of the increase in value of primitives was shown when "Venus and Love," by Cranach, went to M. Artur for \$4,224. This cost M. Dollfus \$91 at the Dr. Isenbert sale, 1877.

Other good prices paid, with title of works and artists' names follow:

"Portrait of a Man," Cranach.....	\$ 5,200
"Virgin Surrounded by Four Saints," David, Seligmann & Co..	8,800
"Virgin and Child Between Two Angels," Crivelli, Seligmann & Co.	15,400
"History of St. Godelieva," Flemish School, Seligmann & Co.....	7,100
"The Presentation in the Temple," Cologne School, M. Kleinberger.	34,320
"Calvary," Franconian School, M. Kleinberger	3,300
"Scenes in the Life of Christ," Tuscan School, M. Kleinberger.....	3,630
"Virgin and Child Among the Choir of Angels," Bruges School, M. Kleinberger	4,400
"Death of the Virgin," Florentine School, M. Sambon	4,400
"History of Joseph," Florentine School, Gimpel & Wildenstein...	9,130
"The Nuptials of Esther and Ahasuerus," Florentine School, Gimpel & Wildenstein	7,040
"Virgin and Child and Two Apostles," Florentine School, M. Spiridon	5,720
"Virgin Surrounded by Saints," Florentine School, M. Feral.....	4,840

At the second and closing session high prices again ruled, and the salesrooms were crowded to their capacity. The total realized for the two days was \$294,373. Part IV of the collection, consisting of Chinese art objects and 17th and 18th century paintings, etc., will be sold in May. Seligmann & Co. paid \$66,000 for a rare Brussels tapestry designed by Van Orley. The asking price for this was \$40,000, and it cost M. Dollfus \$5,200 in 1877. It is woven in silk, wool and gold and represents "Calvary," and is said to have been one of a series of three panels bought by Margaret of Austria as a gift to the Emperor Charles V. M. Stettiner paid \$17,380 for a large 15th century French tapestry. The asking price was \$10,000 and it cost \$700 at the Roybet sale, 1877. An enamelled earthenware reclining figure of a dog by Bernard Palissy went to M. F. Delavigne for \$2,090.

Other lots, with the prices paid for each, follow:

Large rectangular miniature of Christ, on vellum, \$680.

Miniature on vellum, from old manuscript, \$320.

Miniature on vellum, "St. Bernard Offering His Soul to God," the frame containing a bit of Limoges enamel, \$1,000.

Rectangular miniature on vellum, "The Infant Jesus on the Lap of the Virgin," \$520.

A leaf from a book of antiphons, ornamented with miniatures, \$620.

Large MS. antiphon, illuminated, bound in copper with large copper clasps, \$600.

Large 16th century candlestick in brass, \$640.

Two statuettes in bronze, "Bacchus and Ceres," \$420.

Statuettes in carved wood, painted and gilded, of St. Michael, French, fifteenth century, \$520.

Statuette in carved wood, "St. Sebastian," German, fifteenth century, \$600.

Sixteenth century statuette in wood painted and gilded, of St. Agnes, \$600.

Large group in wood, carved, painted and gilded, "St. George, the Dragon and the Rescued Princess," Hungarian, sixteenth century, \$580.

THE ROUSSEL SALE.

(Concluded.)

The grand total for the four days' sale of the Roussel collection, in Paris, last week, was \$1,095,125. The jewels cataloged in 43 numbers were sold for \$315,185. The greatest excitement of the last day centered in the disposal of the pearl necklace, parts of which had belonged to the Princess Mathilde. As this was the third number offered, and no one wanted to miss it, the salesroom was crowded long before the

auctioneer mounted his rostrum. It was sold to a dealer for \$81,000. It was composed of 106 white pearls, weighing 1,052 grains, and four large black pearls of 285 grains, a pear shaped white pearl, weighing 90 grains, and a tassel made of white pearls, emeralds and rubies. Of these stones, the Princess Mathilde (who descended from Jerome Bonaparte, married the Russian Count Demidoff, and died in 1904) had owned the large white pearl, the four black ones, and the tassel of pearls, emeralds and rubies.

SPANISH PAINTINGS SOLD.

A special cable to the *Sun*, from Paris, says that eighty modern pictures, a majority of the Spanish school, were sold there April 1, for 28,944 frs., or \$5,967. The highest prices were brought by five canvases by Sorolla, namely, 4,750, 3,000, 4,200, 3,100 and 5,200 frs., and one by Villegas, which fetched 4,200 frs.

NELL GWYNN PLATES.

News comes from London that Mrs. George D. Widener of Philadelphia has presented to the London Museum thirty silver plates formerly the property of Nell Gwynn, the famous actress of the time of Charles II. The presentation was announced at the opening of the Museum by King George. The Museum is established in a portion of Kensington Palace, where Queen Victoria was born.

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OF

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IN AID OF THE

Dickens Centenary Fund

TO BE HELD IN THE

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Editor of "The Connoisseur," ART DIRECTOR

An exhibition of old masters will be opened on April 10 in aid of the above fund. The pictures in the collection have been kindly lent by various owners in England, amongst whom are H. H. the Duke of Teck, His Grace, the Duke of Marlborough, the Rt. Hon. the Earl of Denbigh, Lady Dorothy Nevill, Sir John Tollemache Sinclair, Bart., Sir William Bruce, Bart., Sir George Donaldson, and many others.

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FOREIGN NEWS ITEMS.

Mr. J. Pierpont Morgan has been elected an honorary member of the Society Pro Venezia, or Society for the Prevention of Artistic Venice. This, the Venetians say, is an acknowledgement of his moderation shown by not purchasing all the loose objects of art in the city.

The Cluny Museum has just received from the Comte de Gamondo, for its collection of objects of Hebrew worship, a 17th century tabernacle veil, which is a veritable curiosity; and two silver rolls, contemporary with the veil, and containing some "Meghilahs." The veil is strewn with small ritual jewels in repoussé silver of extremely delicate workmanship.

"Estelle et Nemourin," by the Chevalier de Florian, had such a success during the 18th century, that Greuze painted his own daughter in the likeness of the heroine of this romance. This picture, one of the best canvases of the master, portrays, life-size, a young girl, standing, gowned in white muslin, the dress confined at the waist by a girdle of blue silk with rose tints, and her blonde, curly hair tied with a band of rose ribbon. She is engaged in carving her name on the trunk of a venerable tree with a stilletto, while she holds, in her left hand, a branch of the tree. Nothing is more exquisite than this portrait, of remarkable execution, and one of the most beautiful works of the master. Before the Revolution, it was a part of the collection of Louis XVI., and later belonged to the Emperor Napoleon III. Mr. E. M. Hodgkins, has just placed the picture in his galleries, 18 rue de la Ville-l'Evêque, Paris.

The French government bought, at his recent exposition, a landscape, "Winter Evening at Pontarlier," by the American artist William S. Horton. MM. Rodin, Fagel, Roche, Le Duc, Gras, Froment-Meurice, Vallette, Leonard, G. Schnegg, and Camille Lefevre have been named as members of the jury for the section of sculpture at the Beaux Arts Salon and MM. Bartholomé, Injalbert, Desbais, Ringet, d'Ilzsch, Dampit and Bourdelle as supplementary jurors.

A cable to the New York Times from Berlin, says, that the formal opening of the new auction premises of Heilbron Bros., in the Zimmerstrasse, on April 15, will be marked by the sale of the entire collection of works left by the late Prof. Reinhold Begas, the famous German sculptor and friend of the Kaiser.

The collection includes 25 completed works in marble and bronze, and 100 sketches and plaster models. Most of the latter will be sold with reproduction rights. The completed works embrace several of Begas' best female figures, including his "Venus," as well as his celebrated "Adam and Eve," and "Cain and Abel" groups.

Modern Berlin contains many notable examples of Begas' art, notably the great Kaiser Wilhelm Memorial in front of the Royal Castle, and several groups in the "Avenue of Victory" in the Thiergarten. The Emperor was an intimate friend of the sculptor, and will undoubtedly be represented among the buyers at the sale.

Although a number of important pictures and cinquecento jewels from the estate of the late Mr. Charles Wertheimer have already been sold by private treaty to Duveen Brothers, the sale of the remaining contents of that great dealer-collector's house, which will take place in May at Christie's, as announced recently in the American Art News, promises to be one of the great events of the art season. There are still some very important canvases by

Reynolds and Gainsborough, a magnificent collection of gold snuffboxes, miniatures, porcelains, and other objects of art, including the famous "Gabbias Biberon," which Charles Wertheimer bought at Christie's in May, 1905, for the sensational price of £16,275.

A special cable to the Tribune from London says:

"A phenomenally dull Academy is fore-shadowed by the art receptions at the studios. The official coronation picture by J. H. F. Bacon will have the place of honor and rival Abbey's in size if not in decorative and dramatic qualities. Seymour Lucas has finished his historical painting of the meeting of the Privy Council at Greenwich after the news had reached London that the Spanish Armada had started.

"Among the year's portraits John Lavery's Anna Pavlowa will be conspicuous, but it is a less ambitious work than the Hon. John Collier's Rembrandtish likeness of John Bland Sutton, the eminent surgeon, in an operating theatre without spectators. It is called 'A Lesson in Anatomy.'

"Lord Avebury will be one of Sir Hubert von Herkomer's numerous subjects and J. J. Shannon will do something to fill the wide gap left by J. S. Sargent's wayward abstinence from portraiture. Sir Alfred East's 'Autumn Landscapes in England and Spain' are rich in coloring under studio lights, and the veteran marine painter, Charles Napier Hemy, has found a new subject in his 'Combat Between Mackerel and Porpoises,' with excited sea-birds circling above them.

"There is no evidence in the fashionable studios that the Academy is exposed to revolutionary influences, either of post impressionism or futurism, nor is there any promise of improvement in English sculpture."

In the Goupil Gallery, 3 Regent Street, there is a large memorial exhibition of the works of the late James Aumonier. He was an artist of considerable accomplishment and feeling, who seldom did himself justice, because of his habit of over-finishing his pictures. There is great confusion of thought on the subject of finish, which a study of this exhibition might help to dispel. High finish may be practised by a painter of moderate powers as a means of producing material beauty. It was so practised by Benozzo Gozzoli and many painters of his time, but in that case, it must not be combined with an effort to produce complete illusion. Mr. Aumonier attempted this combination, and the result was the destruction both of material beauty and of the vividness necessary to complete illusion. In several of his slighter works he shows that he observed and recorded nature with great precision, and that he could make a picture of his observations. It is easy to miss, among the multitude of these inexpressive pictures, those in which the artist's real talent is displayed. But there are enough of them to make the exhibition interesting.

In the same gallery, there are a number of drawings and studies from life by Mr. Orpen. He is eager in experiment, wonderfully accomplished, full of high spirits; but he still remains rather the most brilliant student of the Slade School than an independent master. In his drawings, as in his pictures, he seems to see everything through the temperament of some other artist. He can produce work in every style except his own. At the same time he is not at all content to be an imitator, and in nearly all of these drawings, he seems to be trying to find himself, to discover a mood which is really his own. Now and again, especially in his more satirical works, we catch a glimpse of it; but it is always obscured by the manner of some one else.

Engravings of the early English School, properties of the late Dame Charlotte Russell and others, were sold at Christie's recently, and a record was made when £609 was paid for a first state by James Walker, after Romney's "Miss Frances Woodley." The highest price hitherto attained by an impression in this state was £409 10s., in 1900. In 1910, one fetched £210. The impression for which 60 gns. was paid in 1905 was "no state."

The following prices were also realised: After Sir J. Reynolds: "Lady Bamfylde," by T. Watson, £105 (Colnaghi-Obach); "The Countess of Salisbury," by V. Green, second state, £147 (Colnaghi and Obach); "Warren Hastings," by T. Watson, first state with wide margin, £99 15s. (Colnaghi and Obach). A first state by C. Turner, after Hoppner's "Countess Cholmondley and her Son," £162 15s. (Colnaghi and Obach); an engraving printed in color, by J. Young, after Hoppner's "Domestic Happiness" (Lady Anne Lambton and Family), £152 5s. (Wilson); and a similar engraving by the same, after Hoppner's "Mrs. Whitbread," £178 10s. (Wilson); "Mrs. Fitzherbert," after Cosway, in colors, by J. Condé, £105 (D. M. Davis).

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